



Republic of the Philippines

MARINDUQUE STATE COLLEGE

Tanza, Boac, Marinduque

SCHOOL OF GRADUATE EDUCATION AND PROFESSIONAL STUDIES

Jisho to Chizu: Knowing y/our own Culture

BUENAVISTA · STA. CRUZ · MOGPOG

Foreign Language 2
Second Semester AY 2019 - 2020

Doctor of Education
Master of Arts in Education
Master of Public Administration

Jisho to Chizu: Knowing y/our own Culture Digital version

In lieu of the COVID19 which prompted the Marinduque under the Luzon Enhanced Community Quarantine since March 15 until April 15, there would be key changes and modifications. The EdMO2: Advanced Foreign Language (Nihongo/Nippongo) class has traditionally required the learners to provide some deliverables in the course of seven meetings. The EdMO2 learners are supposed to submit accomplished writing practice sheets based on the first Katakana Table: sound of 50. Then the Nihongo learners are going to produce hard and laminated copies of the 50 Katakana flashcards. Then there's the cultural mapping forms which the Nippongo learners are going to base their flashcards and their respective reflections.

The reflection is the culmination of their both EdMO1 and EdMO2 learnings about Hiragana and Katakana along with their Pecha Kucha capsule proposals. The reflections are memorized and recited aloud during the culminating activity during the last meeting. Then finally, the cultural mapping forms along with the reflections in Romanji, Katakana and English is compiled in the form of a proceedings. The Katakana flashcards need not be printed and laminated anymore, softcopy and digital version would suffice. The reflections in Japanese during the culminating activity need not be actual but can take a virtual form such as a vlog. The EdMO2 learners are going to record themselves and post in a common blog for everybody to hear and see.

Despite the health concerns and state of medical emergency, the MSC School of Graduate and Professional Studies needs to innovate and go on with the next frontier of higher learning and advanced studies. With the help of alternative modalities, distance learning and online mode, everything is made possible.

Dr. Randi Nobureza

EdMO2: Advanced Foreign Language

2nd semester 2019-20

MSC School of Graduate and Professional Studies



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IV. Reflections (English and Romanji)



BUENAVISTA

Cultural Mapping Forms



Sequence of Contents

NO.	FORM CODE	CATEGORY	BUENAVISTA
1	01A	Land Formation	-
2	01B	Bodies of Water	-
3	01C	Plants	Makahiya
4	01D	Animals	-
5	01E	Protected Area	Marinduque Wildlife Sanctuary
6	01F	Thematic Maps, Hazards and Risks	Barangay Bagtingon
7	02A	Commercial Building	1940 Dalagita Store
8	02B	Schools and Educational Complexes	Buenavista National High School
9	02C	Hospital and Medical Facilities	-
10	02D	Churches, Temples and Places of Worship	Holy Child Jesus Parish Church
11	02E	Monuments and Markers	Statue of Mayor Recaredo S. Sarmiento I
12	02F	Sites	-
13	02G	Heritage Houses/Vernacular Architecture	Heritage Houses
14	03A	Archaeological Object	-
15	03B	Ethnographic Object	-
16	03C	Religious Object	Sto. Nino
17	03D	Works of Industrial/Commercial Arts	Circa 1960 Wood Picture Laminated Frame
18	03E	Artwork	-
19	03F	Archival Holdings	1913 Books of Prayers and Pasyon
20	03G	Natural History Specimen	Butterfly (Bila-Bila)
21	04A	Oral Traditions and Expressions, including Language	-
22	04B	Performing Arts	-
23	04C	Social Practices, Rituals and Festive Events	Buenavista Courtship and Wedding
24	04D	Knowledge and Practices Concerning Nature and the Universe	-
25	04E	Traditional Craftsmanship	Wooden Bamboo Tray Making
26	5	Personalities	Florentino Blanco Pinaroc
27	6	Institutions	Buenavista Central School
28	7	LGU programs projects for culture	-





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Mapping of Significant Natural Resources
Category: Plants (Flora)

LOCAL/INDIGENOUS NAME: Makahiya



I. BACKGROUND INFORMATION

A. OTHER COMMON NAME: Shy Plants

B. SCIENTIFIC NAME: Mimosa pudica

C. CLASSIFICATION ACCORDING TO GROWTH HABIT:

☒ SUCCULENT PLANT (HERB) ☐ SHRUB ☐ VINE ☐ TREE ☐ AQUATIC

D. CLASSIFICATION ACCORDING TO ORIGIN: ☐ Endemic ☒ Native ☐ Exotic

E. HABITAT:

F. SITE COLLECTED/SIGHTED: Matatagpuan ang puno ng buri o buli sa Baranggay Caigangan, Buenavista, Marinduque

G. INDICATE VISIBILITY:

☒ Visible in all barangays
☐ Visible in some barangays
☐ Not visible in the municipality but can be found in other areas
indicate the location (if known): _____

H. INDICATE SEASONABILITY: ☐ ANNUAL ☐ BIENNIAL ☒ PERENNIAL

II. DESCRIPTION

A. MORPHOLOGY

1. FLOWER: Kulay rosas bilog at mabalahibong bulaklak.
2. LEAVES: Ang dahon ay sensitibo ang kanilang dahon ay tumitiklot kapag nahahawakan o nasasagi.
3. FRUITING: Ang prutas ay binubuo ng kumpol ng 2-8 buto mula 1-2cm (0.4-0.8 in), ang mga ito ay matinik ang paligid.



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4. FRAGRANCE: Naglalabas ng asupreng amoy kapag nagagalaw lalo na kapag ugat ang ginalaw.

5. SPECIAL NOTES: Kabilang sa pea family.

B. COMMON USES and SCOPE OF USE:

(check which are applicable, for scope of use indicate if local, domestic, international, others)

☐ EDIBLES (indicate if vegetable, fruit, nut, beverage crop, herbs & spices)

Remarks: _____

☐ ORNAMENTALS (indicate if florist, landscape, lawn & turf plants)

Remarks: _____

☐ MEDICINAL (used as drugs, medicines)

Remarks: masasabi ang bawat bahagi ng halaman makahiya ay kapakipakinabang, ang ugat, dahon, buto ay ginagamit sa pag gamut ng ibat ibang sakit tulad ng Dysmenorrhea, Hika, Ubo, Sugat, Pasa, Hirap sa Pag ihi, Almoranas, Diabetes, Galis, Pagtatae.

☐ INDUSTRIAL CROPS (indicate if used as oils, extractives and resins, insecticides, animal feeds)

Remarks: _____

☐ OTHER USES:

Remarks: _____

III. STORIES ASSOCIATED WITH THE PLANT

Ang halamang ito ay karaniwang tinatawag bilang “sensitibong halaman” o “makahiyang halaman”. Bagama’t ang bulaklak na ito ay maganda at mukang fireworks, ang pangalan nito ay galing mismo sa kakaibang dahon nito dahil sa reaksiyon nito kapag hinihipo. Dahil sa kakayanan nitong maglabas ng sariling presyur , ang halaman na ito ay may kakayahang tumiklop agad ,kung ang paghipo dito ay malakas, ang sensitibong parte nito ay titiklop lahat.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socio-political, socioeconomic, spiritual and then explain

Historical

Ito ay karaniwang makikita sa mga damuhan sa Pilipinas. Ang “makahiya” ay galing sa salitang Filipino sa kadahilanang tumitiklop ito kapag hinhawakan.

V. CONSERVATION

A. STATUS: (Indicate if the plant is critically endangered, endangered, vulnerable, other threatened species)

Walang pangamba ito ay mauubos at mawawala sa ating komunidad,dahil kusa ito tumutubo.

B. CONSTRAINTS/THREATS/ISSUES:

Significant Natural Resources (Plants)
Municipality of Buenavista
Province of Marinduque
Region MIMAROPA



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C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Ang halamang makahiya ay hindi agd mauubos dahil kusa itong tumutubo, ito ay may kakayahang magpadami gamit lamang ang kanyang sarili.

VI. REFERENCES

KEY INFORMANT/S:	THELMA DIÑO CAIGANGAN BUENAVISTA
REFERENCE/S:	
NAME OF MAPPER/S:	JANICE P. PARAS MAED MATHEMATICS TEACHING
DATE PROFILED:	MARCH 14, 2020



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CULTURAL MAPPING PROGRAM

Mapping of Protected Areas

NAME OF PROTECTED AREA: MARINDUQUE WILDLIFE SANCTUARY

PHOTOS:



LOCATION
MAP

I. BACKGROUND INFORMATION

A. CATEGORY:

- ☒ NIPAS (National Integrated Protected Areas System, RA7586)
- ☐ NON-NIPAS
- ☐ ASEAN Natural Heritage
- ☐ World Heritage Site

Significant Natural Resources (Protected Areas)
Municipality of Buenavista
Province of Marinduque
Region MIMAROPA



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- B. CLASSIFICATION:**
- | | |
|---|---|
| <input type="checkbox"/> NATIONAL PARK | <input checked="" type="checkbox"/> BIRD AND WILDLIFE SANCTUARY |
| <input type="checkbox"/> GAME REFUGE | <input type="checkbox"/> WILDERNESS AREA |
| <input type="checkbox"/> STRICT NATURE RESERVE | <input type="checkbox"/> WATER/MANGROVE RESERVE |
| <input type="checkbox"/> FISH SANCTUARY | <input type="checkbox"/> NATURAL HISTORICAL LANDMARK |
| <input type="checkbox"/> PROTECTED AND MANAGED LANDSCAPE/SEASCAPE | <input type="checkbox"/> VIRGIN FOREST |
| | <input type="checkbox"/> OTHER _____ |

C. LOCATION:

The Marinduque Wildlife Sanctuary (MWS) is located within the geographical coordinates of 13°25'30" North latitude and 121°53'50" to 122°01'50" East longitude. It is comprised of two (2) parcels of forestland within five (5) municipalities and 23 barangays. The protected area is bounded on the North by the municipalities of Boac and Sta. Cruz; the municipality of Buenavista on the South; the municipality of Torrijos on the East; and the municipality of Gasan on the West.

Parcel 1 is the Balagbag Mountain Ranges at the southwestern part of Marinduque Island, with the highest peak at its center of 821 meters above sea level.

Parcel II is at Central Marinduque, highest peak of which is 854 meters above sea level.

D. AREA (in hectares):

Based on the legislated protected area in the Philippines, the Marinduque Wildlife Sanctuary (MWS) is composed of two parcels of mountainous terrain covering 9,759.60 hectares of timberland.

E. LEGISLATION & DATE OF LEGISLATION:

Pursuant to proclamation No. 696, s. 2004, declared protected area in the island province of Marinduque, under the category wildlife sanctuary, is a mountainous terrain of timberland known as the Marinduque Wildlife Sanctuary (MWS) by virtue of Republic Act 7586 (National Integrated Protected Areas System Act of 1992).

II. DESCRIPTION

A. PHYSICAL FEATURES OF PROTECTED AREA

The Marinduque Wildlife Sanctuary (MWS) is generally a mountainous refuge characterized with andesite to basalt flows and agglomerates with minor intercalated clastic, as in the case of the whole island. It has rugged terrain with long swift rivers that includes the Boac River that traverses along the northeastern boundary of Parcel 1. Both Parcels I and II are steep gorges with deeply entrenched streams and rivers, waterfalls and few alluvial deposits.

B. OTHER IMPORTANT DATA: *(May include description of significant flora and fauna of protected area)*

Temperature

The mean annual temperature is 26.6°C. The coolest month is January with a mean temperature of 25.5°C while the warmest month is May with a mean temperature of 28.3°C.



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Soil Types

There are six major soil types in the Marinduque Wildlife Sanctuary. The Banhigan clay loam is the most dominant soil type in the area which covers about 4,417.01 hectares or 45% of the total land. This type specifically covers areas in Parcel I. Next type is hydrosol consisting of about 2,648.29 hectares or 27.14%. Banto clay loam is the other type of soil in the area which covers 2,610.60 hectares or 26.75%. Other soil types are Timbo clay which covers 76.77 hectares, San Miguel sandy loam covering 4.18 hectares, and Faraon clay covering 1.86 hectares.

Slope

Notably, 54% of Marinduque Wildlife Sanctuary lies on moderately to steeply mountainous slope.

Hydrology and Water Resources

Both Parcels I and II of the protected area have steep gorges with deeply entrenched streams and rivers, waterfalls and few alluvial deposits. There are also identified water reservoirs and natural springs.

Watershed Areas

The area, particularly Parcel II in Central Marinduque, is a source of locally important watersheds which drain into the tributaries of the five major water systems in the province that supply the domestic and irrigation needs for water. The watershed areas include Naampias Watershed Forest Reserve, Sta. Cruz Community Watershed, Gasan Community Watershed, Buenavista Community Watershed and Boac Watershed.

Flora

Based on the data gathered during the Resource Basic Inventory (RBI) in 2003, the endangered species of flora that were observed at Marinduque Wildlife Sanctuary include Apitong (*Dipterocarpus grandiflorus*), Red Lauan (*Shorea negrosensis*), White Lauan (*Shorea contorta*), Palosapis (*Anisoptera thurifera*), Narra (*Pterocarpus indicus*), Dalingdingan (*Hopea acuminata*), Bolong-eta (*Diospyros pilosanthera*), Dao (*Dracontomelon dao*), and Mayapis (*Shorea squamata*). These trees are important in the maintenance of the watershed in the MWS.

Fauna

The Marinduque Wildlife Sanctuary is considered to be an Important Bird Area (IBA) and Key Biodiversity Area (KBA) due to the presence of trigger species such as Philippine Duck (*Anas luzonica*), Philippine Cockatoo (*Cacatua haematuropygia*), Green Racquet-tail (*Prioniturus luconensis*) and threatened endemic mammals recorded on the site that include the Philippine Pygmy Fruit Bat (*Haplonycteris fischeri*), Southern Philippine Nectar Bat (*Eonycteris robusta*), and Large Rufous Horseshoe Bat (*Rhinolophus rufus*). Endemic herpetofauna so far recorded in this IBA are Giant Philippine Frog (*Ranamagna macrocephala*) and Truncate-toed Chorus Frog (*Kaloula conjuncta*). Likewise, the 220 important species of butterflies in this area made Marinduque to be known as the “Butterfly Capital of the Philippines.



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III. STORIES ASSOCIATED WITH THE PROTECTED AREA

There are 55 households who are actually residing within the protected area. They had been in the area long before the proclamation of the MWS and continuously occupying, tilting and developing their lots since then.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

AESTHETIC – The richness of the Marinduque Wildlife Sanctuary on biodiversity and its beautiful scenery with wonderful geological and hydrological features make it a potential major ecotourism destination in the province.

V. CONSERVATION

A. STATUS OF PROTECTION: *(refer to MENRO)*

The survival of the wildlife species are dependent on the intact ecosystems of the Marinduque Wildlife Sanctuary and TWFR as their habitat. Programs and projects are strictly implemented to ensure their protection.

B. CONSTRAINTS/THREATS/ISSUES:

THREATS:

The threats, including potential threats, have been identified as follows:

- location at the typhoon belt and earthquake zone
- climate change impact
- wildlife hunting
- gathering of endemic flora species
- small-scale logging activities
- illegal grazing and pasturing of livestock
- kaingin
- farming
- gold panning/small-scale mining
- housing and residential expansion
- building of irrigation system and mini dams

ISSUES:

- CLOA issue within protected area
- Illegal settlers
- Water resources distribution between barangays
- Ownership dispute over land resource among the family members of tenured migrants



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CONCERNS:

- Strict implementation of ENIPAS ACT
- Strengthening of CEPA
- Lack of forest protection officers
- Creation and deputation of WEO, Bantay Gubat and CPEO
- Guidelines of implementation of projects
- Monitoring of approved activities and projects within the protected area
- Composition of new PAMB members based on new IRR of ENIPAS
- Inclusion of new geohazard assessment
- Capacity building of eco-guides
- Verification of zones
- Demarcation of the protected area’s boundaries

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

There is a monthly monitoring or patrolling within the protected area thru the LAWIN Forest and Biodiversity Protection System. LAWIN, named after the Philippine Hawk Eagle, combines science –based planning, user-friendly technology and indigenous knowledge to protect forests. It watches over natural forests and helps communities and government in their effort to conserve the protected area.

VI. REFERENCES

KEY INFORMANT/S:	MR. EMETERIO RECTO – Senior ECOMS/PASA, MWS
REFERENCE/S:	Handbook entitled “Proposed Protected Area Management Plan of Marinduque Wildlife Sanctuary (MWS) 2020 – 2030 by DENR-PENRO-Protected Area Management Office
NAME OF PROFILER/MAPPER:	JEANWIN SIENA GERONAGA
DATE PROFILED:	MARCH 13, 2020

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CULTURAL MAPPING PROGRAM

Mapping of Environmentally-Critical Areas

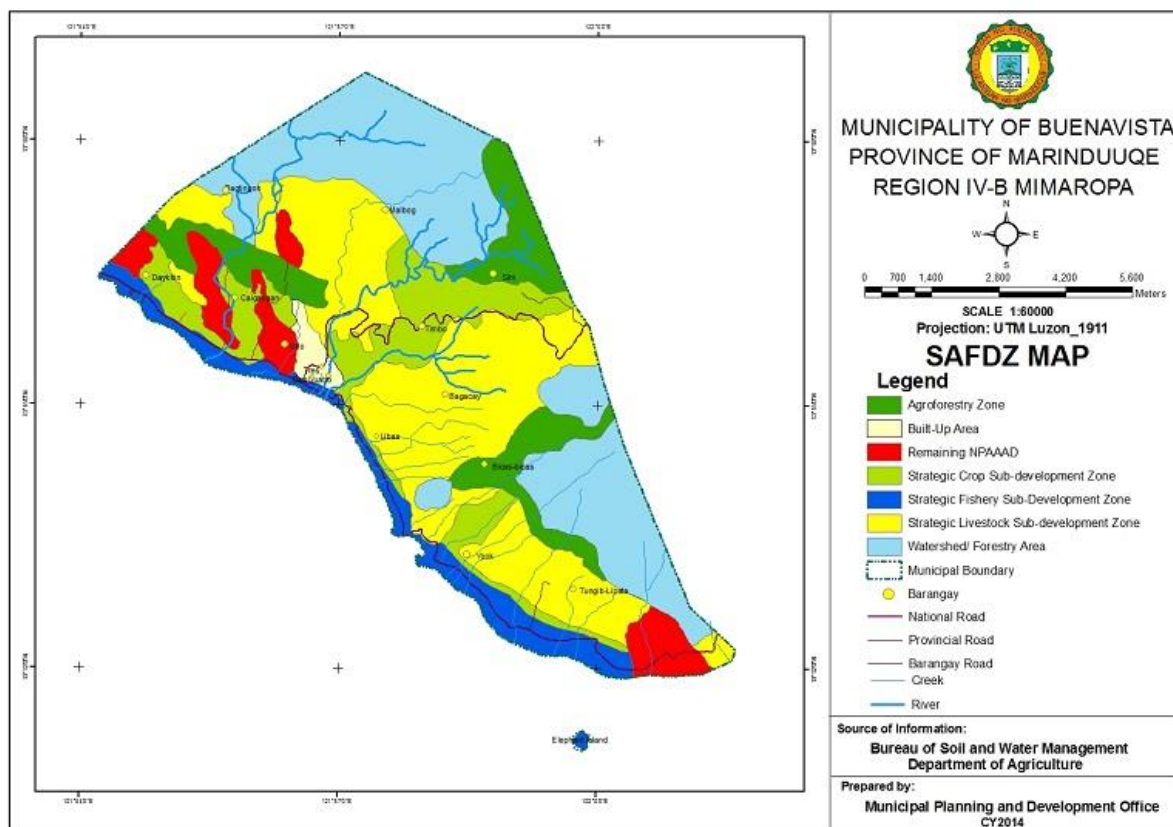
NAME OF AREA: Brgy. Bagtingon, Buenavista

ADDRESS/LOCATION: Brgy. Bagtingon, Buenavista, Marinduque 4904

Brgy . Bagtingon is situated at approximately 13.2954, 121.9517, in the island of Marinduque. Elevation at these coordinates is estimated at 280.2 meters or 919.3 feet above mean sea level.

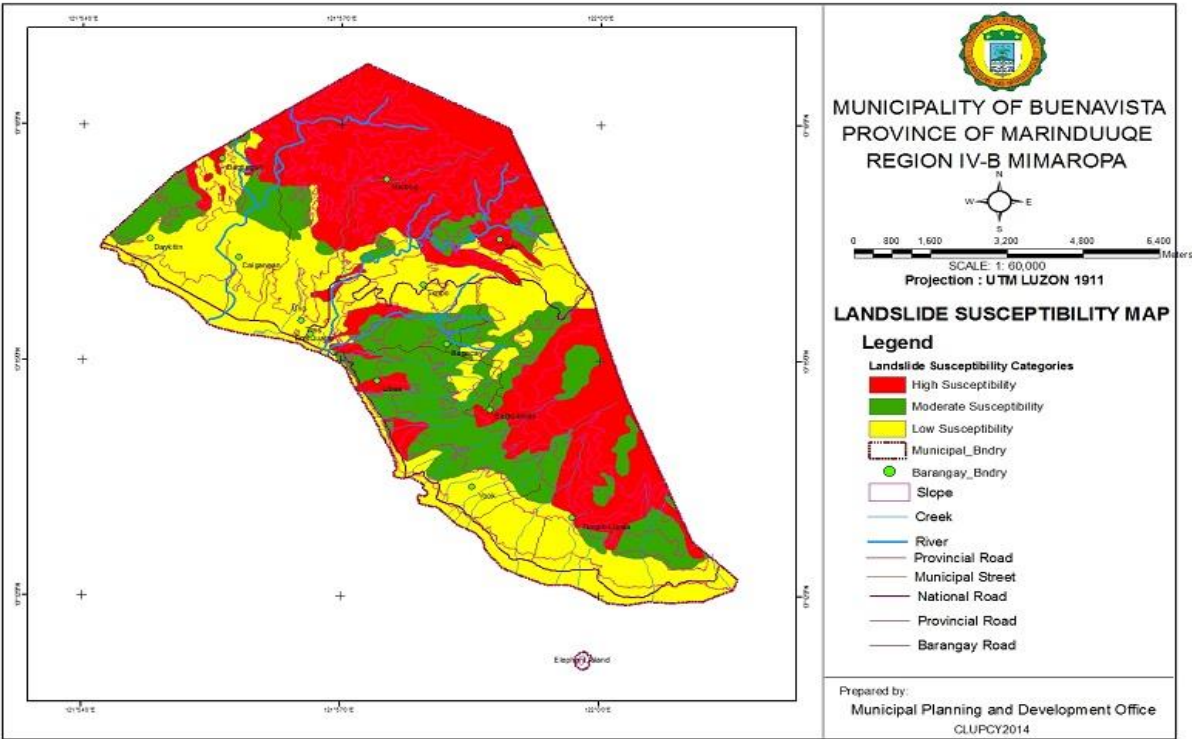
EXISTING HAZARD TYPE: Flooding & Landslide

MAP:



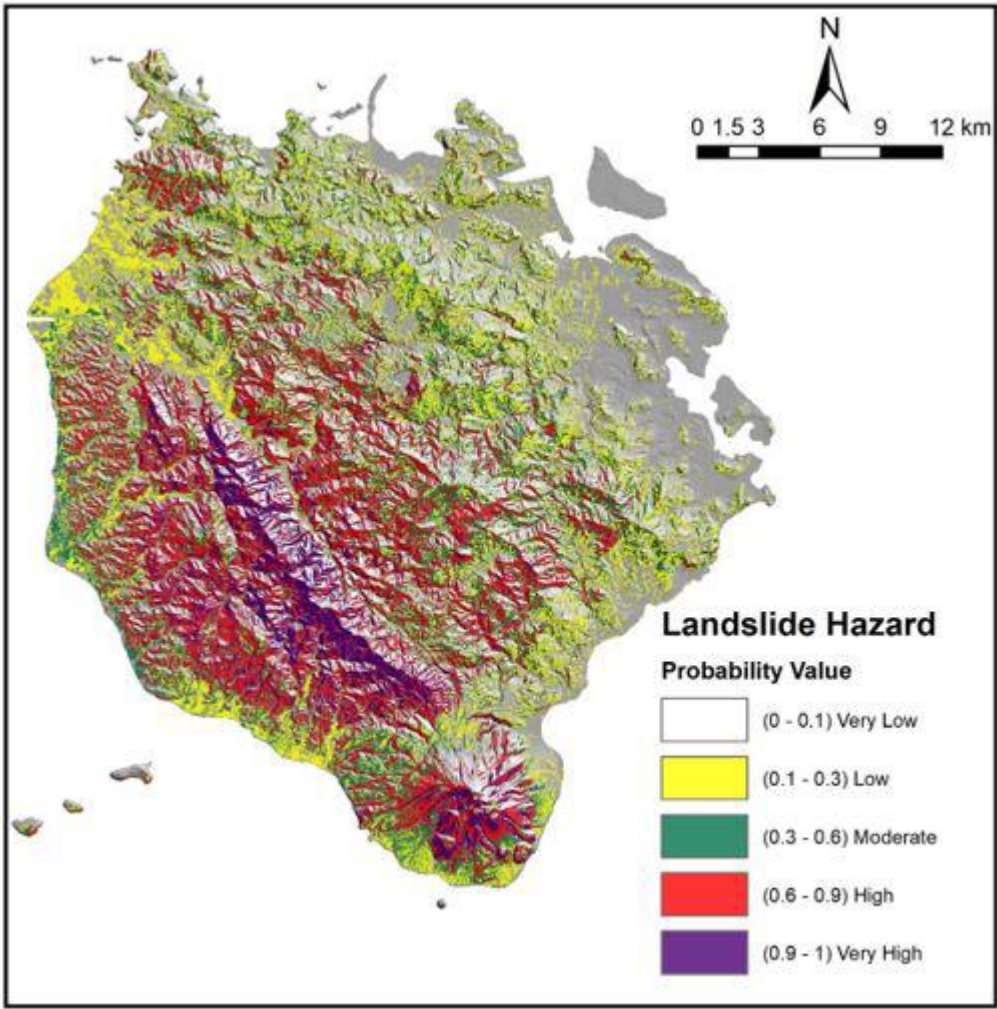


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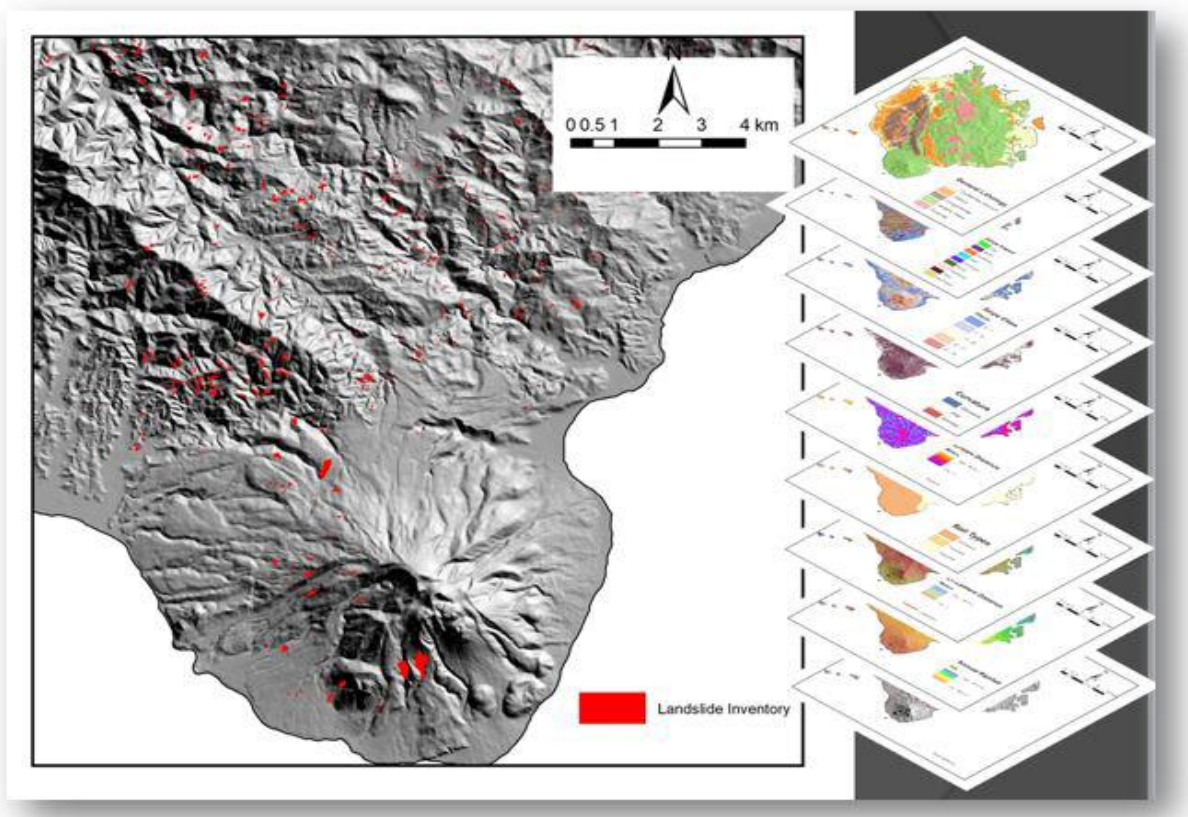


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A hill shade image of South Marinduque generated using an IfSAR-derived digital terrain model used as a base map with current overlay of the produced Landslide Inventory to be followed by various thematic maps used as parameters for landslide modelling.

SUMMARY: *(Describe areas at risk especially heritage structures, properties or practices. May include other important data from Planning Office or MENRO)*

Brgy. Bagtingon is one of 15 Brgys of Buenavista, Marinduque located in the North Western Part of this Municipality. Its population as determined by the 2015 Census was 1,623. This represented 6.77% of the total population of Buenavista. This barangay is a major producer of different kind of vegetables and root crops and considered as the food basket of Buenavista.

Basing on the Landslide Susceptibility Map of Marinduque, Brgy Bagtingon has a very high probability of Landslides and has many incident report of landlines during major typhoons as reported by the Municipal disaster risk reduction and management office of Buenavista which coincide with the DENR -MIMAROPA Region's landslide hazard map of Marinduque wherein this Barangay is very susceptible to landslides and erosion in the Municipality of Buenavista.

As per MDDRMO of Buenavista and Brgy Officials of Bagtingon, the slash and burn practice (Kaingin) and cutting of trees for charcoal added to the natural topography of the Barangay which is almost 80 percent hilly and mountainous are the main contributory factors of the numerous landslides and erosions during typhoons. To mitigate the effects of climate change and to address the environmental issues of Brgy Bagtingon, DENR-Marinduque together with LGU of Buenavista and Brgy Officials of Bagtingon have



Form 1F series January 2019

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launched series of programs to address the kaingin system and illegal cutting of trees. These are programs are the massive reforestation (DENR Greening Program) and deployment of forest guards in the mountains of Brgy Bagtingon . These major steps also aim to address the floodings being experienced by Brgy Bagtingon during typhoons and rainy season.

REFERENCES

KEY INFORMANT/S: Melvin M. Vitto – MDRRMO – Buenavista

Johnny Francisco – Brgy Kagawad (Bagtingon)

References : Susceptibility to hazard map: An MGB MIMAROPA initiative to innovate

<https://www.philatlas.com/>

Enhance Provincial Development & Physical Framework Plan 2016-2025

NAME OF MAPPER: Russel P. Pielago

DATE PROFILED: March 17,2020



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Mapping of Significant Tangible Immovable Heritage

Category: Government Structures, Private Built Structures and Commercial Establishments

NAME OF IMMOVABLE HERITAGE: DALAGITA STORE

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE:	<input type="checkbox"/>] CAPITOL BUILDING	<input type="checkbox"/>] GOVERNMENT AGENCY BLDG	<input type="checkbox"/>] FORTRESS
	<input type="checkbox"/>] MUNICIPAL/CITY HALL	<input type="checkbox"/>] RICE MILL	<input type="checkbox"/>] PRISON/CORRECTIONAL FACILITY
	<input type="checkbox"/>] BARANGAY HALL	<input type="checkbox"/>] SUGAR MILL	<input type="checkbox"/>] FACTORY
	<input type="checkbox"/>] FIRE STATION	<input type="checkbox"/>] ICE PLANT	<input type="checkbox"/>] COCKPIT
	<input type="checkbox"/>] POLICE STATION	<input type="checkbox"/>] DAM/DIKE	<input type="checkbox"/>] LABORATORY
	<input type="checkbox"/>] BRIDGE	<input type="checkbox"/>] GYMNASIUM	<input type="checkbox"/>] POWER PLANT
	<input type="checkbox"/>] LIBRARY	<input type="checkbox"/>] HOTEL	<input type="checkbox"/>] RECREATION/SPORTS CENTER
	<input type="checkbox"/>] BAKESHOP	<input type="checkbox"/>] TRAIN/BUS STATION	<input type="checkbox"/>] MUSEUM
	<input type="checkbox"/>] WINERY	<input type="checkbox"/>] AIRPORT	<input type="checkbox"/>] OTHER
	<input type="checkbox"/>] MARKETPLACE	<input type="checkbox"/>] SEAPORT	
	<input type="checkbox"/>] STORE		
	<input type="checkbox"/>] BANK		

B. OWNERSHIP	<input type="checkbox"/>] PUBLIC	<input type="checkbox"/>] PRIVATE
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C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude): 13.2478 N, 121.9814 E

Buenavista Marinduque

D. AREA: 1. Total Land Area: Humigit 240 metro kuwadrado
2. Structure: 120 metro kuwadrado



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E. YEAR CONSTRUCTED/ESTIMATED AGE: 1940, 80 years

F. OWNERSHIP/JURISDICTION: Pribadong pag-aari

G. DECLARATION/LEGISLATION: Pamanang ari-arian

II. DESCRIPTION

A. Physical Description *(Describe the physical features – exterior, interior, landscape surrounding the structure)*

Ang dating lumang bahay ay nabago na. Ito ay may dalawang palapag kung saan ito ay nahati sa dalawang bahagi ang tindahan at ang tahanan ng pamilya. Nasa harap na bahagi ang tindahan ng iba't ibang mga gamit at pagkain. Ito ay napupuno ng mga panindang nakasabit at nakahanay sa mga estante. Makakapasok ang mga mamimili at makakapamilya ng ano man ang kanilang nais. Sa loob na bahagi at itaas ay matatagpuan ang tahanan ng pamilya, may mga upuan at mga gamit na nagpapakita ng ito ay matagal na.

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

Ang munting tahananang ito ay orihinal na pag-aari nina G. Mariano Vitto at ng kanyang asawa. Kalaunan ay napunta sa kanilang nag-iisang anak na babae na si Gng. Natividad Vitto-Valencia at sa ngayon ay nasa pangangalaga at pamamahala ng anak nito na si Gng. Veronica Valencia-Salvacion.

Dalagita, yan ang tawag sa tindahan dahil sa pamilya nina G. Marianoay halos lalaki ang anak at nais ng mag-asawang may-ari na magkaroon ng anak na babae. At nang magkaroon nga ng anak na babae tinatawag nila ito palagi na “dalaga dalaga” na ang totoong pangalan ay “Natividad Vitto” na nanay ng sa kasalukuyang nangangalaga at may-ari ng tindahan na si “Veronica Vitto-Salvacion” asawa ng dating Bokal na si Kuya Rey Salvacion. Kalaunan pinangalanan itong “dalagita” ni Gng Veronica dahil na din sa minamahal niyang nanay. Ang pangalang “Dalagita” ay mula sa tawag ng mga kapatid at magulang ni Ginang Natividad na “dalaga”

Noong una ang tahananang ito ay malalapad na dingding, yari sa malalapad na table. Sinasabi din na ito ay may bayohan sa loob at may tangke din.

C. Status: ☒ Occupied ☐ Not Occupied

III. STORIES ASSOCIATED WITH THE STRUCTURE

“Anong kwento? Kapag kuwento dapat ay may kwenta yan. Sabi noong una, may kapre na nakatira sa bahay na nagtatabako o mahabang sigarilyo tuwing gabi kaya naman kaming magkakapatid ay maagang nakakatulog dahil doon” ayon sa may-ari.



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IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain

Kabuluhanang Pang-ekonomiya

Sinasabi na malakas ang bentahan sa tindahan at dahil na din sa bayohan noon. Naging malaking benepisyo nito sa ekonomiya at sa sariling pamilya. Sa ngayon ang may –ari ng Dalagita store ay nagkaroon pa ng iba’t ibang negosyo tulad ng “Dalagita Hardware at Dalagita Salon” na nakaambag sa ekonomiya di lamang ng bayan ng Buenavista pati na din sa ibang bayan. Nakakapagbigay din sila ng trabaho o hanapbuhay sa ilang manggagawa dahil dito.

V. CONSERVATION

A. CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☐ Excellent
- ☐ Good
- ☐ Fair
- ☐ Deteriorated
- ☐ Ruins

Remarks:

B. INTEGRITY OF THE STRUCTURE:

- | | | | |
|----|------------------------------------|----|--|
| 1. | <input type="checkbox"/> altered | 2. | <input type="checkbox"/> moved |
| | <input type="checkbox"/> unaltered | | <input type="checkbox"/> original site |

Remarks:

C. CONSTRAINTS/THREATS/ISSUES:

Sa pagpapalakad ng iba pang negosyo.


D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Patuloy na pinangangalagaan at pinahahalagahan ang pamanang ito mula sa mga ninuno ng kasalukuyang nagmamay-ari.



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VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE (within the premises of the built heritage, with the consent of the owner/caretaker):

Name of Object	Photo	Year produced or estimated age
Sewing Machine (Pantahing Makinarya)		Approximately 90 years

VII. REFERENCES

KEY INFORMANT/S:



MRS. VERONICA VITTO SALVACION
Negosyante, May-ari ng Dalagita Store

REFERENCE/S:

NAME OF MAPPER/S:

MINERVA R. PIELAGO
MAEd-Math Teaching

DATE PROFILED:

MARCH 14, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage
Category: Schools and Educational Complexes

NAME OF IMMOVABLE HERITAGE: BUENAVISTA NATIONAL HIGH SCHOOL

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE ☐ GABALDON ☐ IMELDA TYPE
 ☐ MARCOS TYPE ☒ OTHER DepEd Standard Type

B. OWNERSHIP ☒ PUBLIC ☐ PRIVATE

C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude):
Brgy I, Buenavista, Marinduque
13.°14'52" North, 121°58'53.2" East

D. AREA: 1. Total Land Area: 816 m² 2. Structure: School Building

E. YEAR CONSTRUCTED/ESTIMATED AGE: 1998/

F. OWNERSHIP/JURISDICTION: Department of Education

G. DECLARATION/LEGISLATION: no information

II. DESCRIPTION

A. Physical Description (Describe the physical features – exterior, interior, landscape surrounding the structure)

Two-storey DepEd Standard Type Building; bounded on the north by the school’s quadrangle, on the east by the municipal building, on the south by Buenavista Central School and on the west by the senior high school building.



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B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

Buenavista National High School, formerly known as Buenavista Community High School, was opened in July 8, 1968. It was organized by Mrs. Evangeline Pe Olmedo, Teacher-in-Charge of the Buenavista Central School and promoted to Principal the following year. It was authorized by the late Mrs. Rosario M. Alarcon, then the acting Provincial Schools Superintendent for Marinduque. This maiden public high school situated in the heart of Poblacion started with a first year class of 52 students with Mr. Angel M. Sosa as the pioneer full-time teacher. Mrs. Maria Sotto, Mrs. Evangeline Pe Olmedo, Mrs. Angeline S. Leyco and Mr. Deogracias Pagdanganan served as part-time teachers donated their services "gratis et amore". With gratitude to Hon. Wilfredo S. Pe then the incumbent local chief executive who gave his full support to make the newly organize high school, the eleven councils of Libas, Malbog, Timbo, Yook, Bagacay, Tungib, Bagtingon, Sihi, Daykitin, Bicas-bicas and Caigangan that passed their resolution favoring the existence of the school in the Poblacion and the petition of the parents made their organization possible. Through its fielding status, the elementary graduates from Elementary School of Sihi headed by Mr. Teodorico Fabrero and Bagtingon by Mrs. Flora L. Siena, Daykitin by the late Mr. Angel S. Sadiwa and Cigangan by Mrs. Delia Sosa enrolled without fail in the new high school thus insuring its enrolment every school year. Although Buenavista National High School met numerous constraints in her early years, she was able to overcome the seemingly unsurmountable obstacles through the able management of its school officials and by sheer deligence and hard work of the staff. At present, it has various improvements with the help of students, parents and teachers. Though it used to be faced with some problems due to the death of educationally qualified teachers in the past, employed utilized the services of some elementary school teachers as part-time to teach in their subject of specialization in secondary level. It is worthwhile mentioned herein that at present it has adequate number of classrooms for students, teacher and presently given the privilege t manage by its own administration. On her 25th Anniversary (Silver Jubilee), the school officials, teachers, parents and students holds a high esteem and wish to convey sincerest gratitude and appreciation to those who in one way or another have extended a helping hand in supporting this institution achieve its goal to be a landmark of knowledge.

C. Status ☒ Occupied ☐ Not occupied

III. STORIES ASSOCIATED WITH THE STRUCTURE

The first Management Committee Meeting hosted by Buenavista National High School – Main Campus on July, 2012 was held at the Muti-Purpose Hall of the said building. The building also houses the first Teen Center established by Pop Com MIMAROPA in the province.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain

The building is the first two-storey public school building which was built to cater the growing student population of the school with a very small land area.



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V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☐ Excellent
- ☒ Good
- ☐ Fair
- ☐ Deteriorated
- ☐ Ruins

Remarks:

B. INTEGRITY OF THE STRUCTURE:

1.

☐ altered
☒ unaltered
2.

☐ moved
☒ original site

Remarks:

C. CONSTRAINTS/THREATS/ISSUE:

The structure might be prone to damage by a strong earthquake. The second floor shakes when one walks on it.

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Minor repairs including repair and repainting of roof and repair of partition funded by the school thru MOOE.

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage, with the consent of the owner/caretaker):*

Name of Object	Photo	Year produced or estimated age
none		



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VII. REFERENCES

KEY INFORMANTS:	Luzviminda G. Salvacion, Bernadeth T. Rocha
REFERENCES:	EBEIS, NSBI
NAME OF MAPPER:	Dino S. Nepomuceno
DATE PROFILED:	March 26, 2020



Category: Churches, Temples and Places of Worship

NAME OF IMMOVABLE HERITAGE: *HOLY CHILD JESUS PARISH CHURCH*

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE: ☐ CHURCH ☐ TEMPLE ☐ MOSQUE
 ☐ OTHER _____

B. RELIGION/DENOMINATION: ROMAN CATHOLIC

C. ADDRESS/LOCATION/COORDINATES (*Longitude & Latitude*):

Barangay I, Buenavista, Marinduque
121°56'31.1" E Longitude & 13°15'18.6" N Latitude

Significant Tangible Immovable Resources
Municipality/City of Buenavista
Province of Marinduque
Region IV-B MIMAROPA



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D. AREA: 1. Total Land Area: 2. Structure:

E. YEAR CONSTRUCTED/ESTIMATED AGE: 1954

F. OWNERSHIP/JURISDICTION: Roman Catholic Church-Diocese of Boac

G. DECLARATION/LEGISLATION: None

II. DESCRIPTION

A. Physical Description *(Describe the physical features – exterior, interior, landscape surrounding the structure)*

*For churches, please describe **the exterior** – the façade, bell tower; **the interior** – the retablo, baptismal font, spaces used, ceiling, floor; **shape of the church and surrounding landscape***

The Holy Child Jesus Parish Church is located at Brgy. I, Buenavista, Marinduque, a part of Poblacion. It is situated near the Buenavista District Office and the Buenavista Town Covered Court. On its right side was the convent and the Holy Child Jesus Parochial School.

The Holy Child Jesus Parish Church was not like other catholic churches that are old and Baroque style. Its design was already a modern style of architecture. The edifice is a concrete structure with a combination of white and gray colors. It has a 3-storey bell tower with a cross on top which symbolizes the catholic faith. The right part of the church was currently under construction.

The church walls almost measure 12 inches with large pillars just like any other structures at present. The church has a small veranda in front of its main door. This church has lots of windows which can be viewed on its side but currently these windows were under renovation.

The church has simple interiors. The floor is made up of a white tiles. This church was painted white and gray just like its exteriors. The ceiling has some Gothic inspired art starting from its pillars. On its sanctuary was the Cross at the center with two Corinthian inspired pillars on each side together with the Blessed Sacrament. On its sides were two small retablos were images of some saints were placed.

The Holy Child Jesus Parish Church at present is under renovation. Its right side was under construction. The church has expanded from its original structure so that it may accommodate the large number of church goers.

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

The town of Buenavista became a parish on the year 1952. Together with its rich history, the people of Buenavista has just develop their faith after some Friars and missionaries evangelize their town. Unlike other towns in Marinduque, Buenavista was just then the largest Barrio of Gasan.

Even before Buenavista was declared as a town, people was then evangelized and learned Christian faith. The faithful tried to establish a parish due to its increasing number of parishioners.



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Masses were held in the church. Catholic chapels were also established in different barangays comprising the parish.

In the year 1950, Buenavista became headquarters for resistance movements in which they used the municipal building, elementary school and church. It is said that these structures were burned by the Japanese upon holding some captives from each family residing in Buenavista.

III. STORIES ASSOCIATED WITH THE STRUCTURE

According to some residents of Buenavista, the church played a role during the fight for freedom. Some says that this church become hiding places of some guerillas that battled in the “Libas Ambush” known locally as Pinag Labanan.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Historical Significance:

The Holy Child Jesus Parish Church is one of the oldest structure in the town of Buenavista. This church symbolizes faith of the natives of Buenavista. This church according to the residents, plays a part in the battle for Freedom in the “Libas Ambush”.

Aesthetic Significance:

The church served as a reminder of how artistic Filipinos are. The style and aesthetic value of the church will be an architectural basis for new structures.

Economic Significance:

When the church was established, many other stores and businesses opened. The town continued to increase its income from local businesses. This also allowed public transportation to develop in the town.

Spiritual Significance:

The faithful continued to develop faith in God. This church held masses and spiritual activities that captured the hearts and minds of the people to believe in the Catholic Faith. People continue to pray, worship and attend masses in this church up to the present. Having a cross signifies their deep Catholic faith.

Political Significance:

This church became a temporary hiding place for some Guerillas as well as Japanese officials during the fight of the *Buenavistans* for their freedom.



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V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☒ In good condition
☐ deteriorated
☐ ruins

Remarks:

The church was still in good condition. Most of the structure were made up of concrete materials.

B. INTEGRITY OF THE STRUCTURE:

- | | | | |
|----|---|----|---|
| 1. | <input checked="" type="checkbox"/> altered | 2. | <input type="checkbox"/> moved |
| | <input type="checkbox"/> unaltered | | <input checked="" type="checkbox"/> original site |

Remarks:

To accommodate large number of parishioners, the church has just extended its right side which is currently under construction.

C. CONSTRAINTS/THREATS/ISSUE:

The town of Buenavista is along an active fault. Because the church does not have very strong foundations, earthquakes can pose a great threat. Typhoons as well as strong winds can damage the structure. Some parts of it were made up of light materials thus fire can also damage it.

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

To protect the church, some of its part were changed and renovated. Hermanos and Hermanas of the church make sure that they leave some legacy in the church. The Parish Pastoral Council also implements fund raising projects to help for the construction of the church.



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VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE (within the premises of the built heritage):

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material
1	Señor Santo Niño		30 years old	24' x 12'	Wood
2	Tabernacle		35 years old	18' x 12'	Metal

Note: Most of the significant movable objects were transferred to the museum of the diocese in Boac.

VII. REFERENCES



KEY INFORMANT:

REV. FR. SATURNINO RIOVEROS

Parish Priest of Holy Child Jesus Parish Church

NAME OF PROFILER/MAPPER:

MARIA ANGELIC M. FELLIZAR

DATE PROFILED:

MARCH 14, 2020



Category: Monuments and Markers

NAME OF IMMOVABLE HERITAGE: STATUE OF MAYOR RECAREDO S. SARMIENTO I

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE:

<input type="checkbox"/> STATUE	<input type="checkbox"/> BANDSTAND	<input type="checkbox"/> FOUNTAIN
<input type="checkbox"/> WELCOME MARKER	<input type="checkbox"/> SHRINE	<input type="checkbox"/> OTHER
<input type="checkbox"/> WELL		

B. OWNERSHIP ☒ PUBLIC ☐ PRIVATE

C. ADDRESS/LOCATION/COORDINATES (*Longitude & Latitude*):

Address: Buenavista, Marinduque

Latitude: 13.254

Longitude: 121.944

D. AREA: 1. Total Land Area: 2. Structure:

E. YEAR CONSTRUCTED/ESTIMATED AGE: Approximately two (2) years now

F. OWNERSHIP/JURISDICTION: Government

G. DECLARATION/LEGISLATION:

Significant Tangible Immovable Heritage
Municipality of Buenavista
Province of Marinduque
Region MIMAROPA



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CULTURAL MAPPING PROGRAM

II. DESCRIPTION

A. Physical Description *(Describe the physical features – exterior, interior, if applicable, landscape surrounding the structure)*

The Statue of Mayor Recaredo S. Sarmiento I sits on the approximately 200 meters part of the baywalk of Buenavista.

The statue comprises the sculpture of the upper body part of the late Mayor. The lower part as the main foundation of the statue is made from cement and tiles with an engraved of the official name of Buenavista Baywalk: “Mayor Recaredo S. Sarmiento I (1946-1956) FREEDOM PARK Buenavista, Marinduque. It is made of metal heraldic items and stone. It has a metallic dark greyish color and is approximately 8 feet tall.

This local monument later on represents the official name of the Buenavista Baywalk which is now termed as Mayor Recaredo S. Sarmiento I FREEDOM PARK. At present, the park is also used as an event place.

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

The structure has been constructed two years now. The statue commemorates the longest serving mayor of Buenvista, Mayor Recaredo S. Sarmiento I.

III. STORIES ASSOCIATED WITH THE STRUCTURE

Buenavista is the fourth class municipality in the province of Marinduque. The town was named “Buenavista” by Don Cornelio Saduia which literally means “good view”. Its former name is “Sabang” which name refers to the two rivers that runs through it.

Ever since the Philippines gained independence in 1946, the province of Marinduque has been dominated by various political clans.

Sarmiento family is one of the longest-ruling political dynasties in Marinduque. The Sarmiento’s has ruled the town of Buenavista for about a century now.

Below is the list of the family members of the Sarmiento’s who have political affiliation:

- Agaton Sarmiento, municipal mayor (1918-1925)
- **Recaredo Sarmiento**, municipal mayor, son of Agaton Sarmiento (1946-1947, 1947-1956)
 - Sergio Sarmiento Rey, municipal councillor, nephew of Agaton Sarmiento
 - Celestino Manrique, Municipal Councilor of Boac, Marinduque (1975-1986), son-in-law of Sergio Rey
 - Hannilee Rey Siena, municipal Councilor, Vice Mayor (2016-present), granddaughter of Sergio Rey
 - Justin Angelo Manrique, Municipal Councilor of Boac, Marinduque (2019-present), great grandson of Sergio Rey
- Ofelia Sarmiento Madrigal, Municipal Mayor, daughter of Recaredo Sarmiento (1988-1992) 1995
 - Russel Sarmiento Madrigal, Municipal Mayor, son of Ofelia Sarmiento Madrigal (present)



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- Jose Antonio Carrion, Governor (1995-1998, 2007-2010), nephew of Recaredo Sarmiento

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain

The statue has a **political significance**. The founding of the statue commemorates the service and contribution of Mayor Recaredo S. Sarmiento I as “Punong Bayan” of Buenavista.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☐ Excellent
- ☒ Good
- ☐ Fair
- ☐ Deteriorated
- ☐ Ruins

Remarks:

There are slightly changes with the color of the façade due to changes in weather condition.

B. INTEGRITY OF THE STRUCTURE:

1.

☐ altered
☒ unaltered
2.

☐ moved
☐ original site

Remarks:

The statue is unaltered.

C. CONSTRAINTS/THREATS/ISSUES:

The possible threat for the statue is storm surge because its location is approximately 10 meters close to the sea.

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Maintenance of the good condition of the structure through restoration.

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage, with the consent of the owner/caretaker):*

Name of Object	Photo	Year produced or estimated age
N/A		



Form 2E series January 2019

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VII. REFERENCES

KEY INFORMANT/S:
REFERENCE/S:
NAME OF MAPPER/S: NIKKA MAE JIMENEZ ADLING
DATE PROFILED: March 14, 2020



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Mapping of Significant Tangible Immovable Heritage
Category: Heritage Houses/Vernacular Architecture

NAME OF IMMOVABLE HERITAGE: HERITAGE HOUSES

PHOTO:



1913



2020

I. BACKGROUND INFORMATION

A. PERIOD: ☐ INDIGENOUS ☐ AMERICAN PERIOD ☐ POSTWAR
☒ SPANISH PERIOD ☐ WORLD WAR II PERIOD

B. OWNERSHIP ☐ PUBLIC ☒ PRIVATE

C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude): Barangay 2, Buenavista, Marinduque

D. AREA: 1. Total Land Area: 500 m² 2. Structure: Wooden

E. YEAR CONSTRUCTED/ESTIMATED AGE: 1913/107 years

F. OWNERSHIP/JURISDICTION: Senoi Catamyo and Rosario Solo (1st Generation)
Jose Jamolin and Cresanta Catamyo (2nd Generation)
CURRENT OWNER: Eusebio Jamolin and Leonila Mapacpac (3rd Generation)

G. DECLARATION/LEGISLATION: TD # 02-234

II. DESCRIPTION

A. Physical Description (Describe the exterior, the interior (the various rooms of the house, the stairs, the floor, the architectural details such as woodcarvings, windows, implements, caryatids and others), and the surrounding landscape and other structure around the house such as the water source/cistern/well, camarin/kamalig, gazebo, and/or pergola).

The 107 year old house provide a look back of the country’s colonial past. This house is extremely idyllic during the old times and the family chose it for their residence for its tranquil environment. It was built in 1913 and survived the years gone by. It is still furnished with its original and vintage pieces of furniture except from the store in the ground floor.



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The architectural highlight of the house is the wooden or “mulawin” columns that support the house. It is also decorated with old photographs, cabinets, and wooden chairs. The windows are still in its original form made of wood and “capiz”.

There are three bedrooms located on the second floor of the house and one room in the ground floor. A portion in the ground floor has been converted to a store. It is so amazing to see the stairs so sturdy that even a single renovation has not been made. The main door has maintained its original form together with the balustrades on top of it. The overall structure of the house is astoundingly preserved. It has survived the wear and tear of decades.

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

According to the informant, Ms. Jinky Jamolin Lope, daughter of the owner, the house was built in the year 1913. His grandfather, Jose Jamolin was a blacksmith so he decided to build a two-storey house where the forge or “pandayan” can be found in the ground floor. Through the years, the only thing that has been replaced in the house was its “kugon” by corrugated roof. The “pandayan” was also converted into store because no one inherited the skills of being a blacksmith of Mr. Jose Jamolin. No one can run the “pandayan” business that is why they decided to convert it into mini store. The interventions in the roof of the house make it more durable to rain and heat.

III. STORIES ASSOCIATED WITH STRUCTURE

It is so delightful to know that the structure and antiques inside the house is said to be 107 years old. This indicates that it is being preserved and taken good care of the family from generation to generation.

IV. SIGNIFICANCE

(Indicate type of significance, e.g. historical, aesthetic, economic, social, political, and then explain)

Historically, the house was once a forge or “pandayan”. It had a great impact for the family and community because there were lots of people exchanging goods from them. The forge or “pandyan” was able to help the family economically and financially.

Moreover the house was also once a meeting place for the government officials because during that time, the brother of Mr. Jose Jamolin was once a Governor of Marinduque named, Mr. Teofisto Jamolin. They were able to use the house for special meeting or gatherings.

Lastly, the house preserves its aesthetic value because of its maintained features.

V. CONSERVATION

Significant Tangible Immovable Heritage
Municipality Buenavista
Province of Marinduque
Region MIMAROPA



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A. STATUS/CONDITION OF STRUCTURE: (Describe the physical condition of the structure)

- ☒ In good condition
☐ deteriorated
☐ ruins

Remarks: The house is still in good condition for it is being well preserved by the owner.

B. INTEGRITY OF THE STRUCTURE:

1. ☒ altered
☐ unaltered
2. ☐ moved
☒ original site





Remarks: There were some alterations to enhance the quality and safety of the house.

C. CONSTRAINTS/THREATS/ISSUE: Possible threats would be typhoon and earthquake.

D. CONSERVATION MEASURES: (Describe the conservation measures taken at the level of the community, provincial and/or national)

The whole family takes good care of the house to preserve its original features.


VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE (within the premises of the built heritage):

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material
1.	Old Painting		1920/ 100 years		The frame is made of wood.
2.	Small Jar		1916/ 104 years		The small jar is made of clay.
3.	Wooden Chair		1913/ 107 years		The chair is made of wood.
4.	Jar		1913/ 107 years		

Significant Tangible Immovable H
Municipality Buenavista
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					The jar is made of clay.
5.	Pasyon Booklet		1913/ 107 years		The pasyon booklet is made of paper.

VII. REFERENCES



KEY INFORMANT/S: Ms. Jinky Jamolin Lope

REFERENCE:

NAME OF PROFILER/MAPPER: Sheriden May S. Bathan

DATE PROFILED: March 14, 2020



Category: Religious Object

PHOTO:



Heirloom / Inherited

Significant Tangible Movable Heritage
Municipality of Buenavista
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

II. DESCRIPTION OF THE OBJECT

(Describe the Material, Dimensions, Color, Markings, Design, Use, etc.)

The image of Sto. Nino was 72 cm height with base and 20 cm wide. The face was made out from ivory, hands and body were made from good wood (Mahogany) and the crown, scepter and globe are made from brass. The dress is already sculpted on the image body but the owner dressed it with different sets of Sto. Nino dress they made or sometimes bought. Santo Nino is the Roman Catholic title of the Child Jesus associated with a religious image of the Christ Child widely venerated as miraculous by Filipino Catholics.

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED

According to the key informant, it is believed that this Santo Nino did miracles. During the Japanese time people of Buenavista ask the help of this image for them not to kill by the Japanese people and it really happened. She also said that this Santo Nino saved them from bad incidents and danger.

January 19 is the feast of Santo Nino. The festival is done by a dance ritual in honor to VIVA SANTO NINO .

IV. SIGNIFICANCE

A. PRIMARY CRITERIA (Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain)

Historical Significance - This image was from the ancestors before the birth of informants parents on 1914

Spiritual Significance – Its miracle deepened the faith of owner of Santo Nino since it saved them from danger and death.

B. COMPARATIVE CRITERIA (Indicate Provenance, Representativeness, Rarity, Interpretive Potential)

Owned by Catamio-Sumagui Clan of Buenavista

V. CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input type="checkbox"/> YELLOWING	<input type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input type="checkbox"/> BRITTLE	
	<input type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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☐ FOLDS ☐ MOLDS ☐ OTHER
☐ WRINKLES ☐ INSECT INFESTATION _____

Remarks:

The image was in good condition because it is well taken care of by the owner

B. CONSTRAINTS/THREATS/ISSUES:

The image has no threats or issue. It is well maintained and protected by the clan and keep it on a curio cabinet in their altar .

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Family will continue to keep safe the image of Sto. Nino in the curio cabinet in their altar.

VI. REFERENCES

KEY INFORMANT/S: Greta C. Sumagui

REFERENCE:

NAME OF MAPPER/S:



LORNA Q. RIVAMONTE

Ed. D. Student

March 23, 2020

DATE PROFILED:



Form 3D series January 2019

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Works of Industrial/Commercial Arts

NAME OF OBJECT: COMMERCIALIZED LAMINATED PICTURE FRAME

PHOTO:





I. BACKGROUND INFORMATION

II. DESCRIPTION OF THE OBJECT

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED

Significant Tangible Movable Heritage
Municipality of Buenavista
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According the her mother, Mrs. Sigundina Fidelino, who is now 82 years old, the reason why she bought the twin frames was that they depict bountiful harvest which is a good sign as well of bountiful food in the dining. She believed that having placed such in the dining area would usher a plentiful atmosphere not only in the dining table but to their lives as well. The remaining piece had survived for almost 60 years with the family and has earned, for the original owner, its sentimental value.

Mrs. Herance emphasized that whenever she looks at the picture now hung in their dining area, memories of her childhood flash back which often make her a bit emotional.

IV. SIGNIFICANCE

A. PRIMARY CRITERIA *(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, and spiritual then explain)*

To the community, such piece during that time are commonly for aesthetic purposes. Simply as a house display. However, for others, such may have some other meaning like that of *feng shui* or the different atmosphere that it brings to the household.

B. COMPARATIVE CRITERIA *(Indicate Provenance, Representativeness, Rarity, Interpretive Potential)*

Laminating a picture to wood, a process known as decoupage, turns any wood surface into a piece of art. Done correctly, the picture can last for decades, retaining its vibrancy throughout the years.

Picture/Document wood lamination is a process of having a piece of picture or document laminated permanently to a piece of wood. Wood used for lamination are often those of high quality and that would last a lifetime. However, there are those who pursue such lamination using ordinary wood like plywood which may also last a lifetime depending on how such is preserved or taken care of.

Commercial art like the object presented is commercially reproduced as other old houses such as ancestral ones commonly have the same type of frames.

CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input checked="" type="checkbox"/> YELLOWING	<input checked="" type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input checked="" type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input checked="" type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input checked="" type="checkbox"/> BRITTLE	
	<input type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
	<input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	

Remarks:

It is noticeable that the laminating film used is starting to turn yellowish as a result of its reaction to oxidation and fingerprints are all over as it has undergone several house transfers that led to its mounting, removal and re-mounting.

It is also evident that the vividness of the picture has gone through some sort of fading while the back support frames which is made of wood that is 2"x1/3" are already stained with nail rust and had some chipping parts as proof of its brittleness caused by the passing of time.



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B. CONSTRAINTS/THREATS/ISSUES:

The current owner previously planned of throwing it away. However, issues relating to sentimental value to the original owner and to the current owner as well have prevailed.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of community, provincial, national)*

Aside from frequent dusting, no other conservation measures are being employed to the object.

VI. REFERENCES

KEY INFORMANT/S:

Mrs. Flor F. Herance (Current Owner)*

Mr. Adrian Hendrich F. Herance (Son of the Current Owner)

** Mrs. Flor F. Herance has opted not to provide her picture as she invoked her privacy.*



REFERENCE:

How to Laminate Pictures on Wood

(<https://www.pinterest.ph/pin/395402042261696727/?autologin=true>)

NAME OF MAPPER:

Christopher J. Rebistual

DATE PROFILED:

March 22, 2020

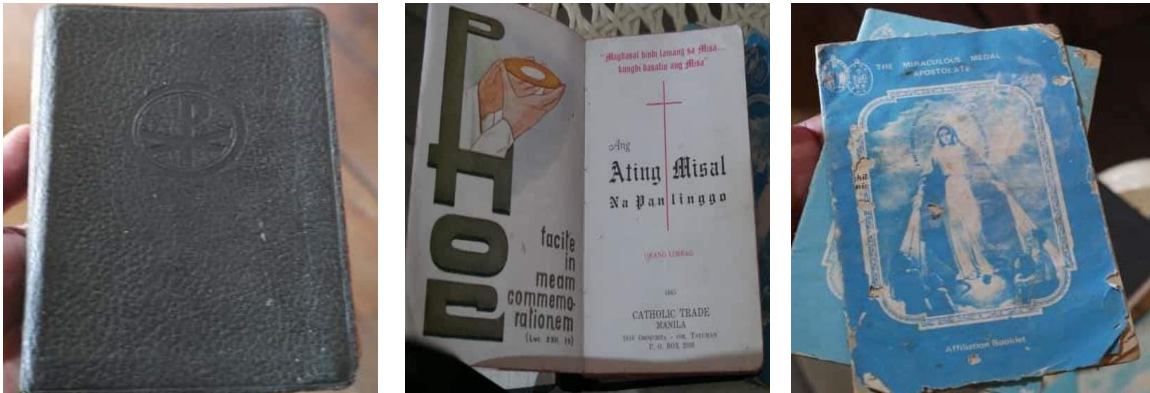


NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Archival Holdings

TITLE OF RECORDS: Books of Prayers and Pasyon

PHOTO:



I. BACKGROUND INFORMATION

- A. TYPE OF MATERIAL: ☒ Paper ☐ Manuscript
☐ Parchment/Vellum ☒ Books
☐ Photographs ☐ Negatives/Positives
☐ Magnetic Media (tapes, cds, dvds) ☐ Others _____

B. DATE OF RECORD: 1913 (107 years)

C. VOLUME/SIZE OF RECORD: 14 cms.x 8 cms. (1.5 cm. thickness)

D. ARRANGEMENT:

☐ Alphabetical ☐ Numerical ☐ Chronological ☒ Not applicable ☐ Others_____

E. OFFICE OF ORIGIN/CREATOR: Senoi Catamyo & Rosario Solo (1st Generation)
Jose Jamolin & Cresanta Catamyo (2nd Generation)

F. CONTACT PERSON: Eusebio Jamolin & Leonila Mapacpac

II. DESCRIPTION

- A. DESCRIPTION OF MATERIAL: ☐ Mounted ☐ Fasteners
☒ Lining ☐ Ribbons
☐ Seals ☐ Tapes
☐ Previous repairs **NO PREVIOUS REPAIR**

B. REMARKS: The book is in good condition and is still of use in the current time. It is used during recital of the rosary.



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CULTURAL MAPPING PROGRAM

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED WITH ARCHIVAL HOLDING

According to Mrs. Leonila Mapacpac, the said book was given by Mr. Senoi Catamyo & Mrs. Rosario Solo to their daughter Cresanta Catamyo and her husband Jose Jamolin. When they died, the said book was left to the care of the couple Eusebio Jamolin & Leonila Mapacpac.

The book of Prayer is written in Spanish and is used in reciting ‘Pasyon’ during Lenten season. We all know that majority of Filipinos are Roman Catholic and piety is really one of the characteristics of Filipino people. The couple, Eusebio and Leonila, are well-known ‘magpapasyon’ in Barangay Dos in Buenavista.

IV. SIGNIFICANCE

PRIMARY CRITERIA *(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain)*

HISTORICAL: The books are historically significant for it was inherited by the couple to their grandparents. The real owners were said to be from a well-to-do family in Buenavista.

SOCIAL: Socially speaking, the books are used in reciting ‘pasyon’ which is one of the cultures and traditions of Catholic people where it narrates the ‘Passion of Christ’.

SPIRITUAL: The books are used in molding the Catholic belief of the people through the recitation of ‘pasyon’. In this modern time, only few know how to recite the ‘pasyon’ and only religious people nowadays own books like these.

COMPARATIVE CRITERIA *(Indicate provenance, representativeness, rarity, interpretive potential)*

REPRESENTATIVENESS- The books are representative of some books of prayers and ‘pasyon’ in the province.

INTERPRETATIVE POTENTIAL: The books are used as a guide to morality and salvation of people who believe in Christ as the redeemer and saviour.

V. CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input type="checkbox"/> YELLOWING	<input type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input type="checkbox"/> BRITTLE	
	<input type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
	<input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	

Remarks:



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B. CHALLENGES/THREATS/ISSUES:

Typhoon, Fire, and insects, are some of the threats to the material.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of community, provincial, national)*

The books are well-conserved. It was placed in a wooden shelf that is cleaned every now and then to prevent damages.

VI. REFERENCES

KEY INFORMANT/S:



REFERENCE/S: Mrs. Leonila Mapacpac
NAME OF MAPPER/S: JENIFER P. FEVIDAL
DATE PROFILED: MARCH 18, 2020



Form 3G series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Natural History Specimen

NAME OF OBJECT: BUTTERFLY (BILA-BILA)

PHOTO OF OBJECT:



Significant Tangible Movable Heritage (Natural History Specimen)
Municipality of Buenavista
Province of Marinduque
Region MIMAROPA



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

I. BACKGROUND INFORMATION

A. CLASSIFICATION

☐ BIOLOGICAL

☐ GEOLOGICAL

☐ PALEONTOLOGICAL

☐ ENVIRONMENTAL

☐ ENDANGERED SPECIES

☐ HOLOTYPE

☐ OTHER

B. TYPE:

BIOLOGICAL OBJECTS:	<input type="checkbox"/> Botanical	<div><input type="checkbox"/> Algae</div> <div><input type="checkbox"/> Mosses and liverworts</div> <div><input type="checkbox"/> Club mosses</div> <div><input type="checkbox"/> Horsetails</div> <div><input type="checkbox"/> Ferns</div> <div><input type="checkbox"/> Conifers/other evergreens</div> <div><input type="checkbox"/> Fungi</div> <div><input type="checkbox"/> Flower</div> <div><input type="checkbox"/> Seed</div> <div><input type="checkbox"/> Leaf</div> <div><input type="checkbox"/> Root</div> <div><input type="checkbox"/> Stem</div> <div><input type="checkbox"/> Fruit</div>	<input type="checkbox"/> Other <div></div>
	<div><input type="checkbox"/> Animal</div> <div><input checked="" type="checkbox"/> Insect</div>	<div><input type="checkbox"/> Vertebrates</div> <div><input type="checkbox"/> Invertebrates</div>	
GEOLOGICAL OBJECTS:	<div><input type="checkbox"/> Rocks</div> <div><input type="checkbox"/> Soil</div>	<div><input type="checkbox"/> Ore, minerals or crystals</div> <div><input type="checkbox"/> Extraterrestrial materials</div>	<input type="checkbox"/> Other <div></div>
PALEONTOLOGICAL OBJECTS:	<div><input type="checkbox"/> mummified specimens</div> <div><input type="checkbox"/> fossils</div> <div><input type="checkbox"/> mounted skeletons</div> <div><input type="checkbox"/> taxidermy specimen</div> <div><input type="checkbox"/> palynology specimens (pollen)</div>	<div><input type="checkbox"/> frozen specimens – collected from permafrost areas</div> <div><input type="checkbox"/> reproductions made for study or exhibits – casts, molds, peels</div> <div><input type="checkbox"/> specimens in fluid – in spirit/alcohol/formaldehyde</div>	<input type="checkbox"/> Other <div></div>
ENVIRONMENTAL OBJECTS:	<div><input type="checkbox"/> eggshell and mollusk shell samples</div>	<div><input type="checkbox"/> other specimens or specimen parts collected according to special protocols</div>	<input type="checkbox"/> Other <div></div>

C. SCIENTIFIC NAME (if applicable): Rhopalocera

D. OTHER COMMON NAME (if applicable): Hesperidae (Skippers)

E. ESTIMATED AGE: 28 days

F. NAME OF OWNER/COLLECTOR: Kagawad Johnny Casballado Francisco



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

G. ADDRESS OF OWNER/COLLECTOR: Barangay Bagtingon, Buenavista, Marinduque

H. TYPE OF ACQUISITION: Inherited

I. DATE/YEAR COLLECTED: Estimated year 1975

J. LOCALITY WHERE IT WAS COLLECTED: Brgy. Bagtingon, Buenavista Marinduque

II. DESCRIPTION OF THE OBJECT

A. RAW MATERIAL:

Butterflies are insects in the macrolepidopteran clade Rhopalocera from the order Lepidoptera, which also includes moths. Adult butterflies have large, often brightly coloured wings, and conspicuous, fluttering flight. The group comprises the large superfamily Papilionoidea, which contains at least one former group, the skippers (formerly the superfamily "Hesperioidea"), and the most recent analyses suggest it also contains the moth-butterflies (formerly the superfamily "Hedyloidea"). Butterfly fossils date to the Paleocene, which was about 56 million years ago.

Butterflies have the typical four-stage insect life cycle. Winged adults lay eggs on the food plant on which their larvae, known as caterpillars, will feed. The caterpillars grow, sometimes very rapidly, and when fully developed, pupate in a chrysalis. When metamorphosis is complete, the pupal skin splits, the adult insect climbs out, and after its wings have expanded and dried, it flies off.

B. SIZE/DIMENSIONS: Butterflies range in size from a tiny 1/8 inch to a huge almost 12 inches.

B. SURFACE DECORATION: Dried Butterfly use as wall decor and wall clock

C. STORAGE METHOD: Dry in open space with nepthalene ball to avoid decomposition

D. ORIGINAL HABITAT (if applicable): Butterflies and moths live and breed in diverse habitats, including salt marshes, mangroves, sand dunes, lowland forest, wetlands, grasslands and mountain zones.



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III. STORIES/NARRATIVES/BELIEFS/SONGS ASSOCIATED

Mr. Johnny C. Francisco, Brgy. Kagawad of Bagtingon, Buenavista and the owner of butterfly culture states that their butterfly culture started 40 years ago which was inherited by his father Mr. Mario Francisco I. This line of business became their source of income in meeting the daily needs of the family. He also states that according to his father Mr. Nishama, from Japan teach them how to take care and preserved the butterfly.

During that time, they formed a group without name and those members came from Mindanao, Quezon and Mindoro including Marinduque wherein his father is one of them. Later on, after a decade his father gone and culturing butterfly pass onto their son Mr. Johnny C. Francisco.

Butterfly culture is now the main source of income in the brgy. Bagtingon because 70% to 80% of the population in brgy Bagtingon are enaging in this business. They have a livelihood program named Paru-paro And Bila-Bilahan sa Buenavista (PBB) teaching the people on how to culture butterfly. In fact they are planning to have a butterfly sanctuary in brgy. Bagtingon also but until now he is working on all the papers needed before they open a sanctuary. This sanctuary also aims to preserved and continue nurturing the butterfly. He also said that this maybe pass also onto his son when he left.

IV. SIGNIFICANCE

A. PRIMARY CRITERIA

ECONOMIC SIGNIFICANCE

- ❖ Butterfly culture is their main source of income
- ❖ A family earned at least 30, 000 a month to 50,000 at the peak level
- ❖ In contirbutes to the ERA of the barangay

B. COMPARATIVE CRITERIA

- ❖ Dried butterfly used in making wall decor and wall clock.

V. CONSERVATION

A. GENERAL CONDITION:

B. THREATS/ISSUES/CHALLENGES:

C. CONSERVATION MEASURES:

The Sangguniang Barangay of Bagtingon planning to established a sanctuary and still the papers are not yet complete to operate



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VI. REFERENCES

OTHER INFORMATION

<https://www.google.com/search?q=butterfly+sizes&oq=butterfly+size&aqs=chrome.0.0j69i57j0l6.9724j0j4&sourceid=chrome&ie=UTF-8>

https://www.google.com/search?hl=en&sxsrf=ALeKk01SfnjC1RbTc4CYIjGxHpTxXPcn4w%3A1584162143542&ei=X2VsXtrkINaC-QbroqLYDQ&q=butterfly&oq=butterfly&gs_l=psy-

KEY INFORMANT/S: Mr. Johnny C. Francisco
47 years old
Brgy. Bagtingon, Buenavista, Marinduque



REFERENCE:

NAME OF PROFILER/MAPPER:

DATE PROFILED:

CATALOGUE: To be researched

HERBARIUM: N/A



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CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage

Category: Social Practices, Rituals and Festive Events

NAME OF THE ELEMENT: Buenavista Courtship and Wedding

I. BACKGROUND INFORMATION

- | | | |
|--------------|--|--|
| TYPE: | <input type="checkbox"/> Social Practice | <input type="checkbox"/> Worship rites |
| | <input type="checkbox"/> Traditional Governance/Justice system | <input type="checkbox"/> Rites of passage |
| | <input type="checkbox"/> Settlement patterns | <input type="checkbox"/> Birth, wedding, funeral rituals |
| | <input type="checkbox"/> Cuisine/Culinary traditions | <input type="checkbox"/> Fiesta/Festival |
| | <input type="checkbox"/> Traditional Games/Sport | <input type="checkbox"/> Kinship ceremonies |
| | | <input type="checkbox"/> Other _____ |

PHOTO: (if applicable)

GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: (Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)

Buenavista is a 4th class municipality in the province of Marinduque. One of the barangay in the town is Bicas – Bicas more than 2 kilometers from the town proper. The name Bicas – Bicas came from the medicinal plant bikasbikas used to cure the skin problem an –an. Lolong Nano and other old people in the barangay make a resolution about the name of the said barangay. One of the reason why they want to have a barangay because the students is walking so long to go to school. The town official approved the name Bicas – bicas for a new barangay. That resolution separate barangay Bicas – bicas to barangay Yook and Barangay Bagak. The Barangay Bicas – Bicas has area 566, 9226 hectares. The Barangay Bicas – Bicas has six sitio, Sitio Proper, Sitio Malalim na Sapa, Sitio Kay Puo, Sitio Kay Apoy, Sitio Laylayang Uno at Sitio Laylayang Dos.

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: (Tick appropriate box/es.)

- ☐ Performing arts
☐ Oral traditions and expressions
☐ Knowledge and practices concerning nature and the universe
☐ Traditional craftsmanship
☐ Other(s) _____

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

A. Summary of the element (Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data)

In our Province there are different rituals in courtship, pamamanhikan and wedding. In the Barangay Bicas- Bicas one of the barangay in the town of Buenavista they have ritual before the two lovers get married like courtship, pamamanhikan and the wedding. During the courtship



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the lady need a companion everywhere she goes. The lady and the man are not allowed to go somewhere together. During the old times harana is one of the best part of courtship. During the harana every moves of the young man and the girl has meaning. Like if the young man stand in the front of the door that means he want to get inside, and if the young man stand near in the window he wants the lady to look out of the window. If the lady wants to look at the window there are right movement also, the lady needs to be modest. That time the girl and the young man are not allowed to talk outside. The young men are not allowed to sing a “tulbar tulbar” song or the hakahakang awit. The young man used guitar and badyo during the harana. After the harana the young man will served to the family of the lady. Splashing wood (*magsisibak ng kahoy*) and pitching water (*Mag – igib ng tubig*) is the famous kind of service to the family of the lady. The next one is *pamamanhikan* the family of the young men are going to the house of the lady they are bringing some foods like adobo, pansit, coconut wine, etc. The family of the men have a spoke person that spoke a meaningful words during the *pamamanhikan*. In *pamamanhikan* the family of the girl will request to the family of the boy. Sometimes the family of the lady request to reconstruct the house of the lady. The family of the boy and lady will have an agreement about the wedding. The both parents will set a date of the wedding. During the wedding ceremony. The bride is wearing a wedding dress/gown and the groom will wear a suit. There are principal sponsors to witness ate wedding ceremony and also the secondary sponsors to assist during the ceremony. The reception was held at the residence of the bride, there is a long table that the visitors and celebrant will use. The relatives of the bride and the groom will be recognize by giving coconut wine or tuba and the said relatives will give money to the newlywed. After the reception there is called *urungan* the newlywed will go to the house of the groom.

B. Culture-bearer/s and practitioner/s of the element (*Description of person/s or people practicing the intangible heritage*)

It is the period of development towards as intimate relationship wherein a couple get to know each other and decide if there be an engagement followed by a marriage. Wedding tradition and customs vary greatly between cultures, ethnic groups, religions, countries, and social classes. A wedding is a ceremony where two people or a man and lady are united in marriage.

C. Mode of transmission (*Describe how the intangible practice is passed on*)





In the old times and until now in the millennial time courtship and wedding is important. It is transmitted in different ways. The Courtship, *pamamanhikan* and the wedding is part of the culture of every Filipino even the Marinducanon.

D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Object	Photo	Year produce d or estimat ed age	Dimensions	Material	Use of the object in the practice



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	Courtship					Courtship is an old – fashioned word, assuming that two people who love each other will eventually get married.
	Paninilbuan					Paninilbihan is the one way to find out if the suitor is really serious and love the girl.
	Pamamanhikan					Pamamanhikan is the asking for the girl’s parents’ permission to wed the affianced pair. The custom symbolizes honor and respect for the parents, seeking their blessing and approval before getting married.
	Wedding					Wedding is ceremony where two people are united in marriage.



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E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
	NONE		

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

The wedding rituals are significant in such way that, it is a big part of a tradition of the community. If the man and women respect and cherish each other. It is a way to have a family. In the Catholic Church it is an important sacrament. Marriage is the beginning the beginning of the family and it is a life-long commitment. It also provides an opportunity to grow in selflessness as you serve wife and children. Marriage is more than a physical union. This union mirrors the one God and His Church.

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

This different ritual during wedding are still practice in the municipality of Buenavista, Marinduque in different ways it is depend to the plan of the family of the boy and the girl.

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: (Reasons for the condition/status)

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- ☐ transmission, particularly through formal and non-formal education
- ☐ identification, documentation, research
- ☐ preservation, protection
- ☐ promotion, enhancement
- ☐ revitalization

Description of Safeguarding Measures Taken:

VI. REFERENCES



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SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

☐ Audio/video recording

☐ Photographs and sketches

☐ Others (e.g. Music notations etc.) _____

KEY INFORMANT/S:

(Include basic information on the informant's background)

REFERENCE/S AND OTHER RESOURCES:



Mrs. Belen Salvacion

From Bicas – Bicas, Buenavista, Marinduque

NAME OF PROFILER/MAPPER:

Renerose F. Pelobello

DATE PROFILED: March 8, 2020

Significant Intangible Cultural Heritage
Municipality of Buenavista
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage
Category: Traditional Craftsmanship

NAME OF THE ELEMENT: **WOVEN BAMBOO TRAY (BILAO/ SALIGSIGAN)**

I. BACKGROUND INFORMATION

- TYPE:**
- | | | |
|--|--|---|
| <input type="checkbox"/> Textile-making/Weaving | <input type="checkbox"/> Metallurgy/ Smithing | <input type="checkbox"/> Carving |
| <input type="checkbox"/> Embroidery | <input type="checkbox"/> Pottery | <input type="checkbox"/> Woodworking |
| <input type="checkbox"/> Jewelry/adornment -making | <input type="checkbox"/> Basketry | <input type="checkbox"/> Sculpture |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> Print-making | <input type="checkbox"/> Shelter-making |
| <u>Bilao/ Saligsigan</u> | <input type="checkbox"/> Musical Instrument-making | <input type="checkbox"/> Boat-making |

PHOTO: (if applicable)



GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: (Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)

-Rural, Mountainous, and agricultural Based community.

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: (Tick appropriate box/es.)

- ☐ Performing arts
☐ Social practices, rituals and festive events
☐ Knowledge and practices concerning nature and the universe
☐ Oral traditions and expressions
☒ Other(s) _____

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

A. Summary of the element (Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data)

Bamboo, though in the grass family, is woody in nature and is widely recognized as one of the fastest growing woody plants ever known to man. Bamboo poles are unique in the sense that though light, they have high strength and durability properties. This characteristic can be attributed to its hollow stem and nodes. Bamboo used in the construction industry can be either



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in the form of full culms of splits. Bilao / Saligsigan is made up of bamboo used for rice refining by means of separating the grains to its dust.



B. Culture-bearer/s and practitioner/s of the element (Description of person/s or people practicing the intangible heritage)

Mr. Librado M. Malilom is 79 years old now. Widow with ten children, all got married. He makes basket bilao made up of bamboo. He is living in Barangay Escolta, Buenavista with his son Edgardo but now migrated in Bintakay, Mogpog where the place are riches in Bamboo and Coconut,He added Bilao Making as additional source of his income. He is also a great coconut farmer , a widow. One of his past times during his early childhood is making wood furnitures and his neighbors known him as one the the legendary maker of bilao baskety carpentry,. His everyday living is devoted to make a Bilao basket and cultivating his own agricultural lands.

C. Mode of transmission (Describe how the intangible practice is passed on)

His skills in bilao making was he inherited to his uncle. .His particular expertise in making bilao was not able to transmit because no one of his ten children had interest in making bilao.

D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
1	Bilao		1 year	Round	Tinikan Bamboo	Used for Winnowing rice
	Saligsigan		1 year			

E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
	None		
	None		



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III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

The making of handicrafts, such as magazine racks, wine racks, baskets of various shapes and designs is a thriving and important.

The bilao is traditionaaly used in the Philippines for winnowing rice. In Nabua, the bilao is called “nigo” and this exact type made with bamboo skin

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Historical: *Historical because he is the only one making bilao/ Saligsigan in Marinduque*

Aesthetic: *It is simple but durable*

Economic : *Bilao making served as one ohis additional source of income aside from coconut farming*

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

Bilao and saligsigan that he make is still in demand for the households and in the other municipalities

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: (Reasons for the condition/status)

From walls to flooring, bamboo is regaled as the environmental answer to wood. However, the downsides of bamboo are now being scrutinized as its popularity grows and expands throughout the world home construction. Some of these concern include biodiversity, soil erosion, and chemical use.

Like with any other material, there are risks regarding the conditions and the environment in which it's harvested, grown and processed.

The greatest challenge is his age, Sometimes, he was not able to make bilao due to his health status, and the threat is when died, no one will continue his legacy in making bilao.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- ☐ transmission, particularly through formal and non-formal education
- ☒ identification, documentation, research
- ☐ preservation, protection
- ☐ promotion, enhancement
- ☐ revitalization

Description of Safeguarding Measures Taken:



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VI. REFERENCES

SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

- ☐ Audio/video recording
- ☒ Photographs and sketches
- ☐ Others (e.g. Music notations etc.) _____



KEY INFORMANT/S:
(Include basic information on the informant's background)

REFERENCE/S AND OTHER RESOURCES:

LIBRADO MAGPANTAY MALILOM

NAME OF PROFILER/MAPPER:

JAYSON M. LUNA
DATE PROFILED:
March 18, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Personalities

NAME: Hon. FLORENTINO BLANCO PINAROC

PHOTO:



I. BACKGROUND INFORMATION

DATE OF BIRTH: October 16,1951

DATE OF DEATH:

PROMINENCE:

Hon. Florentino Blanco Pinaroc was a *Parish Priest of Sto. Nino de Buenavista Parish, School Director of Buenavista Academy and Municipal Councilor.*

BIRTH PLACE: Tuao South Bagabag, Nueva Vizcaya

PRESENT ADDRESS: # 40 V. *Salvacion St. Barangay 3, Buenavista, Marinduque*

AGE:69

II. BIOGRAPHY

(Include life story, awards received, contributions to the community, citation with specific years)

A residence of Tuao South Bagabag, Nueva Viscaya and his wife was Adele Castro Pinaroc and they are blessed with two children, Floradele Castro Pinaroc and Rev. Fr.Michael Roy C. Pinaroc.He took his elementary education at Tuao South Elementary School last 1957-1963 and he graduated as class salutatorian. He finished his high school life with flying colors at Aurora High School, Bagabag, Nueva Viscaya last 1963-1967, and graduated as class salutatorian. A man of dreams and aspirations he pursues his higher education at Trinity College of Quezon City now Trinity University of Asia last 1967-1969.On April 21,1973, he ordained to the *Sacred Order of deacons of St. Andrew’s seminary Chapel after passing the canonical examination of 89.75. At the same year he ordained to the Sacred order of Priesthood at Pariest of Saint Joseph,Iglesia Filipina, Independiente, Gasan, Marinduque.*Last June 15, 1973 he installed as *Parish Priest of Sto. Nino de Buenavista Parish, Buenavista , Marinduque.*



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III. SIGNIFICANCE

(Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain)

As a priest he is a religious leader authorized to perform the sacred rituals of a religion, especially as mediatory agent between humans and one or more deities. The primary function of all priest is administering the church’s, especially sacraments: baptism, confirmation, confession, holy communion, marriage, holy orders, and anointing of the sick. Diocesan priests also visit the sick, oversee religious education programs, and generally provide pastoral care to their parishioners.

He plays a major role in a community’s development, provide the links between the people and government, address its community’s development, provide the links between the people and government, address its community’s problems and concerns, enforce policies and hold over its communities.

Being the Chairman of Budget and Finance he maintains the fiscal stability and long-term economic health of the Municipality. He oversees that financial planning for the municipality is supportive of and fully integrated with the long range plans and mission of the Municipality. Monitor adherence to the budget. Set long-range financial goals along with funding strategies to achieve them. Develop multi-year operating budgets that integrate strategic plan objectives and initiatives. Present all financial goals and proposals to the board of directors for approval.

IV. REFERENCES

KEY INFORMANT/S:	Maria Teresa Licon Lumagui
REFERENCE/S AND OTHER RESOURCES:	Ho. Florentino Blanco Pinaroc
NAME OF PROFILER/MAPPER:	Rowena M. Loto
DATE PROFILED:	March 25,2020

ATTACHMENTS:

1. *List of works and achievements*
 - October 10,1975 - March 15,977, he was a recipient of Scholarship Grant on Graduate Studies Course in Sacred Theology.
 - University of Geneva, Switzerland (Masters in Sacred Theology), Tubingen University, Germany,
 - Attended six (6) months Graduate Studies Course at Taize France Community College of Theology.
 - Attended Guided Study Tour in Vatican City, Rome, Italy and other European Countries.
 - 1982-1985 –Schol Director, Buenavista Academy (Now MVC)
 - 1982-1986 –elected Brgy. Kagawad, Brgy.Dos
 - 1986-1989- Brgy.Captain -Brgy.Dos



Form 5 series January 2017

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- 1989-1997- Elected Brgy. Capt. Brgy. Dos and elected Provincial Liga Predident for 10 Years as Ex-Officio Member-Sangguniang Panlalwigan-Province of Marinduque
 - 1998-2007 – Elected Municipal Councilor
 - 2008-2009- Employed as Executive Assistant to the Mayor
 - 2010-present- Re –elected Municipal Councilor
- Chairmanship in Sangguniang Bayan Committees**
- 1.S.B. Chairman-Committee on Finance, Budget and Appropriation
 - S.B. Committee Chairman-Committee on Ordinances, Resolutions and Legal Matters

2. References and other resources





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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Cultural Institutions

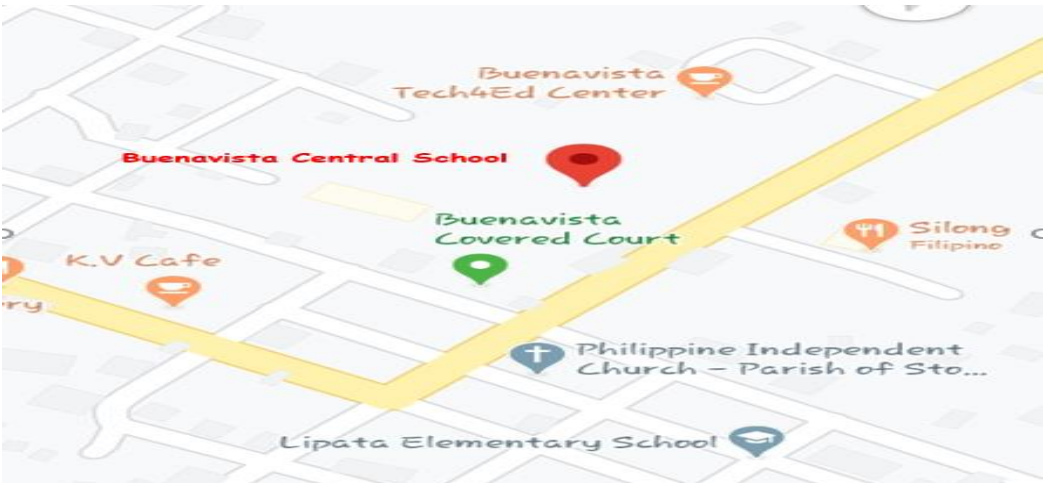
NAME OF INSTITUTION: Buenavista Central School

I. BACKGROUND INFORMATION

MUNICIPALITY/CITY: Buenavista

PROVINCE: Marinduque

LOCATION/ADDRESS: Buenavista, Marinduque



PHOTO(S):

(Facade of the structure where the cultural institution holds office)

(Logo of the institution with description of the symbols and meanings)



Significant Cultural Institution
Municipality of Buenavista
Province of Marinduque
Region MIMAROPA



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TYPE OF CULTURAL INSTITUTION: *(Indicate if it is a library, museum, formal education, alternative learning system, gallery and/or others)*

Buenavista Central School is formal Education

II. NARRATIVE DESCRIPTION

(Include the mandate, history, officials, contact details and other pertinent data)

DESCRIPTION OF SIGNIFICANT MILESTONES:

Performing School

First Alumni Celebration held last year

III. STORIES AND NARRATIVES

Stories and history has been damaged due to different circumstances. –

the mapper cannot do further research due to covid -19.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Historical -after so many years Buenavista central school has many successful alumni.

Social-

V. ASSESSMENT OF THE INSTITUTION

A. CONDITION/STATUS OF THE INSTITUTION

The school is in good Condition

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: *(Reasons for the condition/status)*

Typhoon, Fire, theft.



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C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

PTA is active in safeguarding the school. They also have SSG to maintain the cleanliness of the institutions as well as the teachers which is the main source of safeguarding the School.

VI. REFERENCES

SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

- ☐ Print, write-ups
- ☐ Audio/video recording
- ☐ Photographs and sketches
- ☐ Others _____

KEY INFORMANT/S:

REFERENCE/S AND OTHER RESOURCES:

Amador M. Leano Jr.
Principal II

NAME OF PROFILER/MAPPER:

Babylyn P. Rogelio -
Maed Mathematics Teaching.

DATE PROFILED:

March 14, 2020

STA. CRUZ

Cultural Mapping Forms



Sequence of Contents

NO.	FORM CODE	CATEGORY	STA. CRUZ
1	01A	Land Formation	-
2	01B	Bodies of Water	-
3	01C	Plants	Buli
4	01D	Animals	-
5	01E	Protected Area	Marinduque Wildlife Sanctuary
6	01F	Thematic Maps, Hazards and Risks	Barangay Biga
7	02A	Commercial Building	-
8	02B	Schools and Educational Complexes	Matalaba National High School
9	02C	Hospital and Medical Facilities	-
10	02D	Churches, Temples and Places of Worship	Holy Cross Parish Church
11	02E	Monuments and Markers	Holy Cross Parish
12	02F	Sites	MARCOPPER Mining and Taipan Town Site
13	02G	Heritage Houses/Vernacular Architecture	-
14	03A	Archaeological Object	-
15	03B	Ethnographic Object	-
16	03C	Religious Object	Puso ni Hesus (Corazon de Jesus)
17	03D	Works of Industrial/Commercial Arts	1956 Singer Sewing Machine (AM Series)
18	03E	Artwork	105 Year-Old Painting
19	03F	Archival Holdings	1917-1930 Registry of Marriage
20	03G	Natural History Specimen	-
21	04A	Oral Traditions and Expressions, including Language	-
22	04B	Performing Arts	-
23	04C	Social Practices, Rituals and Festive Events	Sta. Cruz Courtship and Wedding
24	04D	Knowledge and Practices Concerning Nature and the Universe	-
25	04E	Traditional Craftsmanship	Bamboo Furniture Making
26	5	Personalities	Geronimo Diana (Founder of Sta. Cruz Ati-Atihan)
27	6	Institutions	Makapuyat Elementary School
28	7	LGU programs projects for culture	-





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CULTURAL MAPPING PROGRAM

Mapping of Significant Natural Resources
Category: Plants (Flora)

LOCAL/INDIGENOUS NAME: BULI

PHOTO:



I. BACKGROUND INFORMATION

A. OTHER COMMON NAME: BURI PALM “buli”

B. SCIENTIFIC NAME: “CORYPHA ELATA”

C. CLASSIFICATION ACCORDING TO GROWTH HABIT:

☐ SUCCULENT PLANT (HERB) ☐ SHRUB ☐ VINE ☐ TREE ☐ AQUATIC

D. CLASSIFICATION ACCORDING TO ORIGIN: ☐ Endemic ☐ Native ☐ Exotic

E. HABITAT:

F. SITE COLLECTED/SIGHTED: Matatagpuan ang puno ng buri o buli sa Baranggay De Villa,Santa Cruz, Marinduque

G. INDICATE VISIBILITY:

☐ Visible in all barangays
☐ Visible in some barangays
☐ Not visible in the municipality but can be found in other areas
indicate the location (if known): _____

H. INDICATE SEASONABILITY: ☐ ANNUAL ☐ BIENNIAL ☐ PERENNIAL

II. DESCRIPTION

A. MORPHOLOGY

1. FLOWER: Ang bulaklak nito ay kulay berde, at may sukat itong lima hanggang 6 na millimetro bawat diyametro .

2. LEAVES: Ang dahon ng Buri o Buli ay mahahaba nakahalayhay sa mismong palapa nito at habang tumatagal,naghihiwalay ang mga dahon. Habang lumalapad ang mga dahon, halos nagiging isang daan ang bawat nakahalayhay sa mismong palapa nito. Kung masisilayan ng inyong mga mata ito ay hugis pamaypay o abaniko , kulay nito ay berde ngunit kapag ito ay natuyo nagiging kulay balat ng tao. Masasabing ito ay mahahalintulad ang mga dahon nito sa ANAHAW. Ang haba ng bawat dahon nito ay may sukat na tatlong metro



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3. FRUITING: Ang prutas nito hugis globo, na may sukat ang bawat diyametro nito mula dalawa hanggang dalawa’t kalating sentimetro . Kulay nito ay berde na maihahambing sa prutas ng kaong o sugar palm. Ang bunga nito ay tinatawag nasago na nailuluto gaya ng kaong,nata de coco.Ang buto nito ay matigas na may sukat ang bawat diyametro mula isa hanggang isa’t kalahating sentimetro.

4. FRAGRANCE: Wala

5. SPECIAL NOTES: Masasabing pinakamataas na palmera sa ating bansa na may sukat na dalawampong metro ang taas. Ang katawan nito ay may sukat na isang metro ang diyametro.

B. COMMON USES and SCOPE OF USE:

(check which are applicable, for scope of use indicate if local, domestic, international, others)

☐ EDIBLES *(indicate if vegetable, fruit, nut, beverage crop, herbs & spices)*

Remarks: Ang bunga nito ay naqiqing saago o kaya naman ginugulay

☐ ORNAMENTALS *(indicate if florist, landscape, lawn & turf plants)*

Remarks: _____

☐ MEDICINAL *(used as drugs, medicines)*

Remarks: _____

☐ INDUSTRIAL CROPS *(indicate if used as oils, extractives and resins, insecticides, animal feeds)*

Remarks: _____

☐ OTHER USES:

Remarks:___ Ang dahon ng buri o buli ay ginagamit sa paghahabi ng banig, bag, at basket at iba pang produkto na pwedeng ihabi o ilala. Ang tingting naman nito ay ginagamit sa paggawa ng upuan, basket, tray at flower base at iba pa. Ang bunga naman nito ay ginugulay bilang panlahok sa “bola bola” o “ginataang halu halo” na maihalalintulad sa sago. Kapag natayo nman nag bunga ng buli ay ginangwa naman itong aksesorya na nagging palamuti sa bag. Ang “buntal” o fiber ay ginagawang ba,g placemat, table runner blines. Ang sariwang ubod nito ay ginugulay gaya ng ubod ng niyog at pwedeng ihanda tuwing may okasyon. Masasabing ang bawat parte ng buri o buli ay napapakinabangan ng bawat isa hindi lang sa pang araw araw na pangangailang kundi bilang palamuti sa ating katawan at sa ating tahanan. Ito rin ay napapakinabangan bilang komersyo sa merkado natin. Sa kasalukuyan , nagiging kilala na nag produkto sa kalapit lugar at sa kalapit rehiyon natin.Dinadala narin nila ito sa mega trade na nabanggit ng may ari na si Josephine Balinggit.

Kasalukuyan, kabalikat ng De Villa Carp Association ang DAR na kung saan ang mga proseso ng paghahabi at pagagawa ng upuan at iba pang produkton gawa mula sa parte ng buli ay pinagkakikitaan at pinagkakaabalahan ng ating mga kababayan sa loob ng kulungan.

III. STORIES ASSOCIATED WITH THE PLANT

Significant Natural Resources (Plants)
Municipality of Santa Cruz
Province of Marinduque
Region MIMAROPA



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No stories associated with the plant

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socio-political, socioeconomic, spiritual and then explain

Historical

Aesthetic. Ang kagandahan ng paggawa ng produkto na yari sa buli ay nakikilala ang mga Marindukanon sa kalapit lugar at nakikilala ang husay at galling sa paggawa ng iba’t ibang produkto gaya ng upuan na yari sa tingting, paggawa ng bag, paghahabi ng banig at basket at iba pa. Maari rin itong ibahagi sa loob ng paaralan at sa komunidad ang proseso ng paggawa ng bawat produkto at maging ang kontribusyon nito.

Economic . Malaki ang tulong ng mga paggawa ng produkto mula sa buli bilang bahagi ng kultura, kabuhatan, at pantustos sa pangangailangan ng bawat manggawang santacruzino.

Social: Lingid sa kaalaman ng iba, ang produktong gawa sa buli ay malaki ang naitutulong nito sa mga kababayan natin na nasa kulungan at nagiging bahagi ito ng kanilang pang araw araw na libangan.

V. CONSERVATION

A. STATUS: (Indicate if the plant is critically endangered, endangered, vulnerable, other threatened species)

Walang pangamba ito ay mauubos at mawawala sa ating komunidad,dahil kusa ito tumutubo.Ang assosasyon ng Devilla Carp ay gumawa sila ng resolution na pinasa sa Sanggunian Barangay, Bayan at Lalawigan upang maprotektahan ang buli.

B. CONSTRAINTS/THREATS/ISSUES: WALA

C. CONSERVATION MEASURES: (Describe the conservation measures taken at the level of the community, provincial and/or national)

Hindi ito nakikitaan na mauubos ang puno ng buli dahil marami itong mamunga kaya ang bawat buto nito ay pwede itanim kahit sa anong uri ng lupa at panahon

VI. REFERENCES

KEY INFORMANT/S:	JOSEPHINE BALINGIT DEVILLA SANTA CRUZ MARINDUQUE
REFERENCE/S:	
NAME OF MAPPER/S:	JANICE P. PARAS, LPT GRADUATE STUDENT MAED- MATHEMATICS TEACHING
DATE PROFILED:	MARCH 11, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Protected Areas

NAME OF PROTECTED AREA: MARINDUQUE WILDLIFE SANCTUARY

PHOTOS:



LOCATION
MAP

I. BACKGROUND INFORMATION

A. CATEGORY:

- ☒ NIPAS (National Integrated Protected Areas System, RA7586)
- ☐ NON-NIPAS
- ☐ ASEAN Natural Heritage
- ☐ World Heritage Site

Significant Natural Resources (Protected Areas)
Municipality of Sta. Cruz
Province of Marinduque
Region MIMAROPA



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- B. CLASSIFICATION:**
☐ NATIONAL PARK
☐ GAME REFUGE
☐ STRICT NATURE RESERVE
☐ FISH SANCTUARY
☐ PROTECTED AND MANAGED LANDSCAPE/SEASCAPE
- ☒ BIRD AND WILDLIFE SANCTUARY
☐ WILDERNESS AREA
☐ WATER/MANGROVE RESERVE
☐ NATURAL HISTORICAL LANDMARK
☐ VIRGIN FOREST
☐ OTHER _____

C. LOCATION:

The Marinduque Wildlife Sanctuary (MWS) is located within the geographical coordinates of 13°25’30” North latitude and 121°53’50” to 122°01’50” East longitude. It is comprised of two (2) parcels of forestland within five (5) municipalities and 23 barangays. The protected area is bounded on the North by the municipalities of Boac and Sta. Cruz; the municipality of Buenavista on the South; the municipality of Torrijos on the East; and the municipality of Gasan on the West.

Parcel 1 is the Balagbag Mountain Ranges at the southwestern part of Marinduque Island, with the highest peak at its center of 821 meters above sea level.

Parcel II is at Central Marinduque, highest peak of which is 854 meters above sea level.

D. AREA (in hectares):

Based on the legislated protected area in the Philippines, the Marinduque Wildlife Sanctuary (MWS) is composed of two parcels of mountainous terrain covering 9,759.60 hectares of timberland.

E. LEGISLATION & DATE OF LEGISLATION:

Pursuant to proclamation No. 696, s. 2004, declared protected area in the island province of Marinduque, under the category wildlife sanctuary, is a mountainous terrain of timberland known as the Marinduque Wildlife Sanctuary (MWS) by virtue of Republic Act 7586 (National Integrated Protected Areas System Act of 1992).

II. DESCRIPTION

A. PHYSICAL FEATURES OF PROTECTED AREA

The Marinduque Wildlife Sanctuary (MWS) is generally a mountainous refuge characterized with andesite to basalt flows and agglomerates with minor intercalated clastic, as in the case of the whole island. It has rugged terrain with long swift rivers that includes the Boac River that traverses along the northeastern boundary of Parcel 1. Both Parcels I and II are steep gorges with deeply entrenched streams and rivers, waterfalls and few alluvial deposits.

B. OTHER IMPORTANT DATA: (May include description of significant flora and fauna of protected area)

Temperature

The mean annual temperature is 26.6°C. The coolest month is January with a mean temperature of 25.5°C while the warmest month is May with a mean temperature of 28.3°C.



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Soil Types

There are six major soil types in the Marinduque Wildlife Sanctuary. The Banhigan clay loam is the most dominant soil type in the area which covers about 4,417.01 hectares or 45% of the total land. This type specifically covers areas in Parcel I. Next type is hydrosol consisting of about 2,648.29 hectares or 27.14%. Banto clay loam is the other type of soil in the area which covers 2,610.60 hectares or 26.75%. Other soil types are Timbo clay which covers 76.77 hectares, San Miguel sandy loam covering 4.18 hectares, and Faraon clay covering 1.86 hectares.

Slope

Notably, 54% of Marinduque Wildlife Sanctuary lies on moderately to steeply mountainous slope.

Hydrology and Water Resources

Both Parcels I and II of the protected area have steep gorges with deeply entrenched streams and rivers, waterfalls and few alluvial deposits. There are also identified water reservoirs and natural springs.

Watershed Areas

The area, particularly Parcel II in Central Marinduque, is a source of locally important watersheds which drain into the tributaries of the five major water systems in the province that supply the domestic and irrigation needs for water. The watershed areas include Naampias Watershed Forest Reserve, Sta. Cruz Community Watershed, Gasan Community Watershed, Buenavista Community Watershed and Boac Watershed.

Flora

Based on the data gathered during the Resource Basic Inventory (RBI) in 2003, the endangered species of flora that were observed at Marinduque Wildlife Sanctuary include Apitong (*Dipterocarpus grandiflorus*), Red Lauan (*Shorea negrosensis*), White Lauan (*Shorea contorta*), Palosapis (*Anisoptera thurifera*), Narra (*Pterocarpus indicus*), Dalingdingan (*Hopea acuminata*), Bolong-eta (*Diospyros pilosanthera*), Dao (*Dracontomelon dao*), and Mayapis (*Shorea squamata*). These trees are important in the maintenance of the watershed in the MWS.

Fauna

The Marinduque Wildlife Sanctuary is considered to be an Important Bird Area (IBA) and Key Biodiversity Area (KBA) due to the presence of trigger species such as Philippine Duck (*Anas luzonica*), Philippine Cockatoo (*Cacatua haematuropygia*), Green Racquet-tail (*Prioniturus luconensis*) and threatened endemic mammals recorded on the site that include the Philippine Pygmy Fruit Bat (*Haplonycteris fischeri*), Southern Philippine Nectar Bat (*Eonycteris robusta*), and Large Rufous Horseshoe Bat (*Rhinolophus rufus*). Endemic herpetofauna so far recorded in this IBA are Giant Philippine Frog (*Ranamagna macrocephala*) and Truncate-toed Chorus Frog (*Kaloula conjuncta*). Likewise, the 220 important species of butterflies in this area made Marinduque to be known as the “Butterfly Capital of the Philippines.



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III. STORIES ASSOCIATED WITH THE PROTECTED AREA

There are 55 households who are actually residing within the protected area. They had been in the area long before the proclamation of the MWS and continuously occupying, tilting and developing their lots since then.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

AESTHETIC – The richness of the Marinduque Wildlife Sanctuary on biodiversity and its beautiful scenery with wonderful geological and hydrological features make it a potential major ecotourism destination in the province.

V. CONSERVATION

A. STATUS OF PROTECTION: *(refer to MENRO)*

The survival of the wildlife species are dependent on the intact ecosystems of the Marinduque Wildlife Sanctuary and TWFR as their habitat. Programs and projects are strictly implemented to ensure their protection.

B. CONSTRAINTS/THREATS/ISSUES:

THREATS:

The threats, including potential threats, have been identified as follows:

- location at the typhoon belt and earthquake zone
- climate change impact
- wildlife hunting
- gathering of endemic flora species
- small-scale logging activities
- illegal grazing and pasturing of livestock
- kaingin
- farming
- gold panning/small-scale mining
- housing and residential expansion
- building of irrigation system and mini dams

ISSUES:

- CLOA issue within protected area
- Illegal settlers
- Water resources distribution between barangays
- Ownership dispute over land resource among the family members of tenured migrants



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CONCERNS:

- Strict implementation of ENIPAS ACT
- Strengthening of CEPA
- Lack of forest protection officers
- Creation and deputation of WEO, Bantay Gubat and CPEO
- Guidelines of implementation of projects
- Monitoring of approved activities and projects within the protected area
- Composition of new PAMB members based on new IRR of ENIPAS
- Inclusion of new geohazard assessment
- Capacity building of eco-guides
- Verification of zones
- Demarcation of the protected area’s boundaries

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

There is a monthly monitoring or patrolling within the protected area thru the LAWIN Forest and Biodiversity Protection System. LAWIN, named after the Philippine Hawk Eagle, combines science –based planning, user-friendly technology and indigenous knowledge to protect forests. It watches over natural forests and helps communities and government in their effort to conserve the protected area.

VI. REFERENCES

KEY INFORMANT/S:	MR. EMETERIO RECTO – Senior ECOMS/PASA, MWS
REFERENCE/S:	Handbook entitled “Proposed Protected Area Management Plan of Marinduque Wildlife Sanctuary (MWS) 2020 – 2030 by DENR-PENRO-Protected Area Management Office
NAME OF PROFILER/MAPPER:	JEANWIN SIENA GERONAGA
DATE PROFILED:	MARCH 13, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

Mapping of Environmentally-Critical Areas
THEMATIC MAPS: HAZARD AND RISKS

NAME OF AREA: Brgy. Biga, Santa Cruz

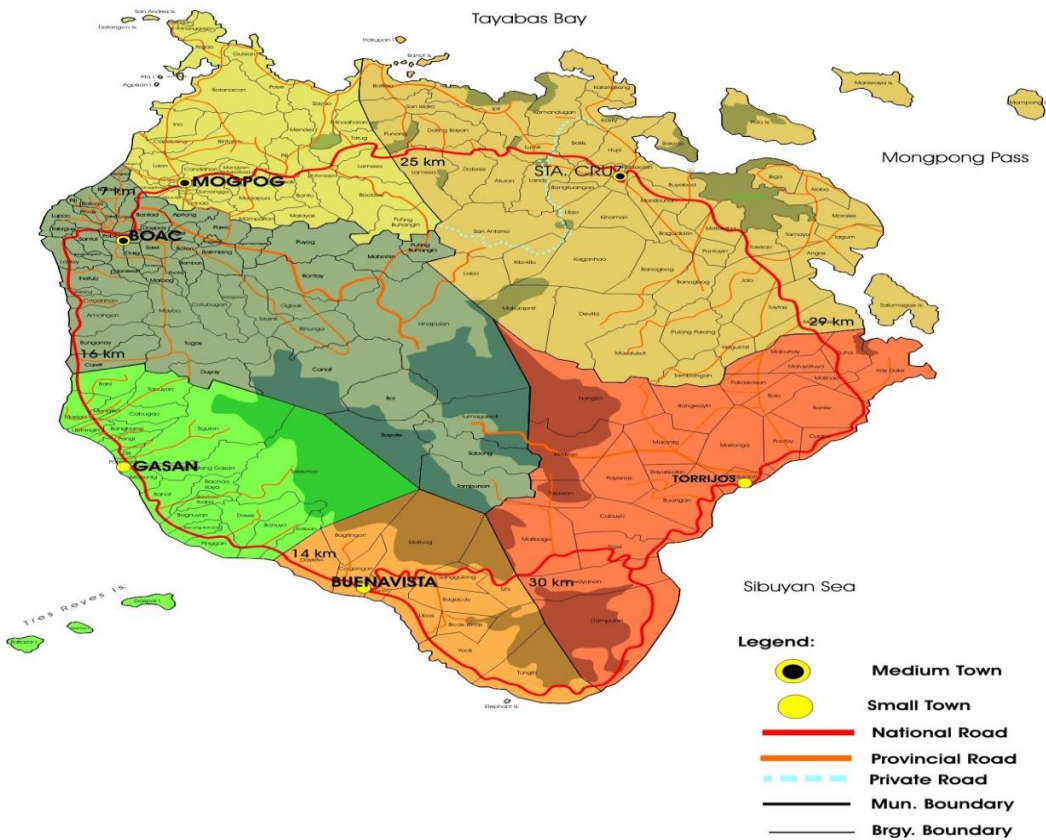
ADDRESS/LOCATION: Brgy. Biga,Santa Cruz,Marinduque 4902

Biga is situated at approximately 13.4725, 122.0780, in the island of Marinduque. Elevation at these coordinates is estimated at 7.3 meters or 23.9 feet above mean sea level.

EXISTING HAZARD TYPE: Flooding, Storm Surge & Landslide

MAP:

MAP OF THE PROVINCE OF MARINDUQUE



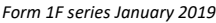


Form 1F series January 2019

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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Brgy Biga in the Municipality of Santa Cruz located at the North-eastern part of Marinduque facing the Tayabas Bay and is open to Northwest Monsoon (Amihan)



FLOOD SUSCEPTIBILITY MAP OF MARINDUQUE PROVINCE

The map displays the main island of Marinduque and surrounding islands like Taysan, San Jose, and San Carlos. It shows the coastline, major roads, and rivers. The flood susceptibility is categorized into three levels: High (red), Moderate (yellow), and Low (green). The map also includes geographical features like Tayabas Bay, Mompung Pass, Sibuyan Sea, and Tablas Strait.

FLOOD SUSCEPTIBILITY CATEGORIES

- High Susceptibility:** Areas likely to experience flood heights of greater than 1.0 meter and/or flood duration of more than 3 days. These areas are immediately flooded during heavy rains or several hours; include landforms of topographic lows such as active river channels, abandoned river channels and areas along river banks; also prone to fastflood.
- Moderate Susceptibility:** Areas likely to experience flood heights of 0.5 to 1.0 meter and/or flood duration of 1 to 3 days. These areas are subject to widespread inundation during prolonged and extensive heavy rainfall or extreme weather condition. Fluvial terraces, alluvial fans, and irrigated valleys are areas moderately subjected to flooding.
- Low Susceptibility:** Areas likely to experience flood heights of less than 0.5 meter and/or flood duration of less than 1 day. These areas include low hills and gentle slopes. They also have sparse to moderate drainage density.
- No Flooding Hazard:**

NOTE:
This flood susceptibility map should not be used as a substitute for detailed geologic/geotechnical site investigations.

Legend

- Municipal Proper
- National Highway
- Sarangay
- Major Road/Other Access Roads
- Rivers & Creeks

INDEX MAP

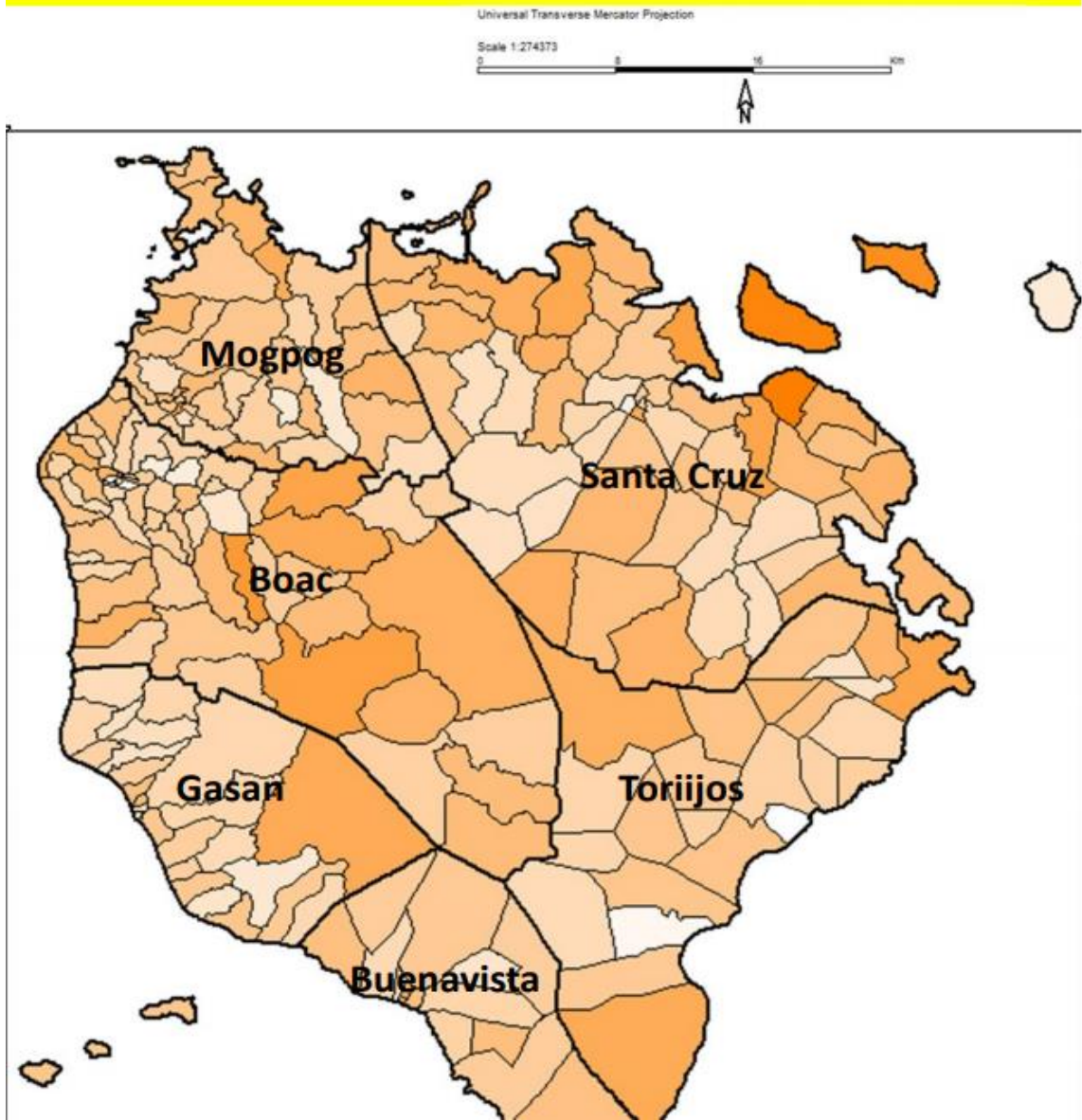
The index map shows the location of Marinduque province relative to other provinces in the Philippines, including Misamis Occidental, Zamboanga del Norte, Zamboanga del Sur, Davao Oriental, Davao Occidental, Cotabato, Sultan Kudat, Sarangani, and Sulu.

Significant Natural Resources (Environmentally-Critical Areas)
Municipality of Santa Cruz
Province of Marinduque
Region MIMAROPA



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Climate Change Vulnerability Index per Barangay
Province of Marinduque, 2011



SUMMARY: *(Describe areas at risk especially heritage structures, properties or practices. May include other important data from Planning Office or MENRO)*

Brgy. Biga is one of 55 Brgys of Santa Cruz, Marinduque located in the North-eastern Part of this Municipality. Its population as determined by the 2015 Census was 336. This represented 0.60% of the total population of Santa Cruz.



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Basing on the latest Vulnerable Risk Mapping of Marinduque conducted by DENR Marinduque and Provincial Government of Marinduque, Brgy Biga in Santa Cruz is the most vulnerable to effects of climate change in Marinduque particularly flooding, Landslide and storm surges. Of its total land area of 152.914 hectares, 74.0 hectares have high susceptibility to landslides and 64.0 hectares are susceptible to floods due to surface run off and during high tides. More than half of the 360 HH population of Brgy. Biga are engaged in fishing and crops farming. Large portion of the barangay is hilly, and rice production is rain fed. Sadly, the evacuation centre being utilized is the Barangay Hall/Primary School which may not be adequate to accommodate the potential population who are at risk during extreme weather condition

With the joint efforts of DENR Marinduque, LGU Marinduque and Santa Cruz, Brgy Biga is part of National Greening Program of DENR which includes massive plantation of Bakawan and enhance visibility of Forest guards to protect the bakawan trees as well as Deputization of Barangay Auxiliaries and Volunteers to assist the forest guards and rangers.

Establishment and Construction of a Evacuation Center in safe areas in the Brgy Biga wil be given utmost priority by the LGU.

REFERENCES

KEY INFORMANT/S: Engr. Rolando Capistrano – Senior EMS, MGB-DENR Marinduque

References : Susceptibility to hazard map: An MGB MIMAROPA initiative to innovate
<https://www.philatlas.com/>
Enhance Provincial Development & Physical Framework Plan 2016-2025

NAME OF MAPPER: Russel P. Pielago

DATE PROFILED: March 20, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage
Category: Schools and Educational Complexes

NAME OF IMMOVABLE HERITAGE: Matalaba National High School

PHOTOS:



I. BACKGROUND INFORMATION

A. TYPE ☐ GABALDON ☐ IMELDA TYPE
 ☐ MARCOS TYPE ☒ OTHER IRD-DBP

B. OWNERSHIP ☒ PUBLIC ☐ PRIVATE

C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude):
Matalaba, Sta. Cruz, Marinduque
13.4800° North, 122.0330° East

D. AREA: 1. Total Land Area: 147 m² 2. Structure: School Building

E. YEAR CONSTRUCTED/ESTIMATED AGE: 1990/30

F. OWNERSHIP/JURISDICTION: Department of Education

G. DECLARATION/LEGISLATION: no information

II. DESCRIPTION

A. Physical Description (Describe the physical features – exterior, interior, landscape surrounding the structure)

The single-storey IRD-DBP Building is bounded on the north by the school’s Rizal Park, on the east by the school grounds and on west by the Bagong Lipunan Building.



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

Matalaba National High School is one of the Secondary schools in Santa Cruz South District which is located in the Northeast of Santa Cruz, five kilometers away from the town proper in ten to twenty minutes.

It was founded in 1981 through the concerted effort of Mr. Nestorio Tagle, Capt. Mariano Querubin – the late barangay captain of Matalaba and Mr. Jose Peñaflor who was the school head of Matalaba Elementary School during that time. From a decent beginning of twenty eight (28) first year students in 1981 enrolment increases year after year.

Since they have no lot to occupied during those times, they utilized the vacant rooms of Matalaba Elementary School which was managed by Mr. Jose Peñaflor .He was assigned as Teacher-In charge of Matalaba High School and at the same time the principal of Matalaba Elementary School. After a year, they occupied the lot (where Matalaba NHS is presently located) that was donated by Mrs. Jovita Romasanta Red.

C. Status ☒ Occupied ☐ Not occupied

III. STORIES ASSOCIATED WITH THE STRUCTURE

None

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain

The IRD-DBP Building is the oldest existing school building in Matalaba National High School. It was part of the answer for the growing population of students from Barangay Matalaba and the other 5 neighboring barangays.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☐ Excellent
- ☒ Good
- ☐ Fair
- ☐ Deteriorated
- ☐ Ruins

Remarks:

B. INTEGRITY OF THE STRUCTURE:

- | | | | |
|----|---|----|---|
| 1. | <input type="checkbox"/> altered | 2. | <input type="checkbox"/> moved |
| | <input checked="" type="checkbox"/> unaltered | | <input checked="" type="checkbox"/> original site |



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Remarks:

C. CONSTRAINTS/THREATS/ISSUE:

Natural damages has apparently set in.

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Minor repairs were done using MOOE fund.

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage, with the consent of the owner/caretaker):*

Name of Object	Photo	Year produced or estimated age
none		

VII. REFERENCES

KEY INFORMANT:	Jason Luna
REFERENCE:	EBEIS, NSBI
NAME OF MAPPER:	Dino S. Nepomuceno
DATE PROFILED:	March 28, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage
Category: Churches, Temples and Places of Worship

NAME OF IMMOVABLE HERITAGE: *HOLY CROSS PARISH CHURCH*

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE: ☒ CHURCH
 ☐ OTHER _____

☐ TEMPLE

☐ MOSQUE

B. RELIGION/DENOMINATION: ROMAN CATHOLIC

C. ADDRESS/LOCATION/COORDINATES (*Longitude & Latitude*):

Mabini St. Brgy. Pag-asa, Sta. Cruz, Marinduque
122°1'58.79" E Longitude & 13°28'48" N Latitude



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

D. AREA: 1. Total Land Area: 2. Structure:

E. YEAR CONSTRUCTED/ESTIMATED AGE: 1760 / 260 years old

F. OWNERSHIP/JURISDICTION: Roman Catholic Church-Diocese of Boac

G. DECLARATION/LEGISLATION: None

II. DESCRIPTION

A. Physical Description *(Describe the physical features – exterior, interior, landscape surrounding the structure)*

*For churches, please describe **the exterior** – the façade, bell tower; **the interior** – the retablo, baptismal font, spaces used, ceiling, floor; **shape of the church and surrounding landscape***

The Holy Cross Parish Church is located at the middle part of the Sta. Cruz town proper. It is near the Sta. Cruz Town Plaza and the Municipal Building. On its right side was the church's convent while on its left was the old convent then known as *Santa Cruz de Napo* which was built on 1884-1924 A.D. It is used as classrooms of the Holy Infant Parochial School, one of the schools ran by the Diocese of Boac. On its back was the house of the Missionary Catechists of Saint Therese (MCST).

The Holy Cross Parish Church was an original cross-shaped fortress Baroque Church. Many parts of the church were octagonal-shaped formed from a circle which signifies God and rectangles which signifies people, which together means union of God and His people.

Being a fortress Baroque church, it has thick walls and high facades that offered protection from "Moros" as well as from natural disasters including earthquakes. On its right was the 5-storey bell tower made from bricks. The church has a large veranda in front. It has thick walls measuring almost 1.5 to 2 meters which was made from red bricks. It has a large main door which was made of an old wood with carvings about significant events of the life of Christ.

The church has fully decorated interiors. The floor is made up of a combination of marble and tiles. This church also has painted ceiling. It has an elaborate iconography and detailed scenes of the life of Christ painted on its octagon ceiling near the church altar. The church has 3 retablos, one on the center and one on each side of the arms of the cross. The image of saints in the church retablo was said to be more than a hundred years old. It was richly endowed with a lectern and a pulpit which is said to be only one in the whole province.

The Holy Cross Parish Church maintains its structure but some of its bricks were already changed. The right side of the church was only added on its original structure to accommodate the large number of church goers.



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

B. History of the Structure (*Write the history of construction, use/function of the building over the years, history of intervention*)

The Holy Cross Parish Church was constructed way back 1760 which makes it the oldest standing structure in the province much older than the Boac Cathedral which was constructed in 1792 by the Jesuit priests.

It was in 1609 when missionaries came to evangelize this part of the province. Through this, the people learned about the words of God which became a part of their daily life. The faith grew in the hearts of the people until many of them become Christians and the town becomes a Parish. The church celebrated its Quadricentennial Anniversary or 400 years of evangelization last 2009.

This church was not only built for worship, but it was also designed to provide natives a refuge in times of calamities and during the attacks of the Moro pirates. It also became a fortress for American soldiers during the Battle of Pulang Lupa.

III. STORIES ASSOCIATED WITH THE STRUCTURE

According to some residents of Sta. Cruz, there was a hidden tunnel underneath the church which connects the church to a *Baluarte* in Barangay Lapu-Lapu. But according to our key informant, there was no concrete evidence to it. According to him, the *baluarte* was used to see whether some Moros will invade the church so that the people can prepare ahead.

There were also some stories saying that the church has a cemetery inside on the right side of the altar and on the old convent were some of its priests were buried.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Historical Significance:

The Holy Cross Parish Church is one of the oldest churches in Marinduque. This church reminds people of the early life of the people in the town of Sta. Cruz. It also reminds people of how early inhabitants of Sta. Cruz become resilient in difficult times for it served as a refuge in times of calamities and during the attack of the Moro pirates. This church also become a fortress of the American soldiers during the Battle of Pulang Lupa.

Aesthetic Significance:

The church served as a reminder of how artistic Filipinos are. The baroque inspired structure of the church will be a basis of architectural design at present. Its painted ceilings that are artistically made by natives. The retablos of the church showcase the artistry of both Dominican and Filipino carvers.

Economic Significance:

The church was built on a highland part of the town. Through this, many establishments were built along side of it which gave jobs to the people. Businesses boomed in the town until it became a center of trade and industry of the province.



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Spiritual Significance:

Missionaries came to preach the words of God to the town. This church served as a reminder of the deep faith natives of Sta. Cruz have during the early times. Many people become Christians and the church becomes a part of their life. People continue to pray, worship and attend masses in this church up to the present. The cross symbolizes a connection between God and His people.

Political Significance:

This church became a temporary dwelling place for some Spanish soldiers and officials during the time when Sta. Cruz was declared as one of the pueblos or towns during their reign.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☒ In good condition
☐ deteriorated
☐ ruins

Remarks:

The church was still in good condition. Its unique baroque structure makes it very strong to withstand different calamities that may come. But due to its oldness, some of its bricks were destroyed hence there were parts of it that were already changed.

B. INTEGRITY OF THE STRUCTURE:

- | | | | |
|----|---|----|---|
| 1. | <input checked="" type="checkbox"/> altered | 2. | <input type="checkbox"/> moved |
| | <input type="checkbox"/> unaltered | | <input checked="" type="checkbox"/> original site |

Remarks:

There was a need to increase space because of the increasing number of church goers, hence an extension of the church was added on its right side at the back of the bell tower.

C. CONSTRAINTS/THREATS/ISSUE:

Earthquakes, typhoons, tornadoes or strong winds are the potential threats to this structure. Fire can also pose a threat for old houses were just around the church. Because Marinduque is along an active fault, just like any other old churches, the Holy Cross Church may be destroyed if struck by a very strong earthquake.





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CULTURAL MAPPING PROGRAM

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

To protect the church, some of its part were changed but with the same materials so that its structure will still be the same as it is.

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage):*

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material
1	Sanctus Bell (Sacring ring)		100-120 years old	30 cm x 40 cm	Wood & metal
2	Images of Saints in the Church's Retablo		200 years old	1.5 x 0.5 meters (Saints)	Wood

VII. REFERENCES



KEY INFORMANT: **REV. FR. ELINO P. ESPLANA**
Parish Priest of Holy Cross Parish Church

NAME OF PROFILER/MAPPER: **MARIA ANGELIC M. FELLIZAR**



Form 2D series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

DATE PROFILED: MARCH 8, 2020



Significant Tangible Immovable Heritage
Municipality of Sta. Cruz
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

Rev. Fr. Elinio Pizarra Esplana stated that similar to other churches built during Spanish colonization, the first original structure of the church of Sta. Cruz was made of *kahoy, kawayan, kugon, anahaw* and other building materials that were economical and locally available. In later dates happened the reconstruction of the church with the use of concrete materials. As described by Rev. Fr. Esplana, the church was then on generally made of 3 main masonry works: ladrillo or bricks, adobe and baton. The pavements were made of *apog, buhangin*, adhesives.

Rev. Fr. Esplana described the present physical structure in his book, *Ang Kasaysayan ng Parokya ng Banal na Krus (2007)*, as:

“Sa kasalukuyan, wala na ang palitadang ito. Pinalitan ito ng bricks at bato na ginagamitan ng konkretong semento. Ang lahat ng ito ay hindi magtatagal. Sa katunayan natatanggal na ang ilang bahagi nito. Ang ilang bahagi ng brick works ay nananatili subalit kung tutukutin ito ay mapapansin agad na dahan-dahan na itong humihiwalay sa matandang dingding.....”

In addition, the present physical structure of “*Kampanaryo ng Simbahan ng Banal na Krus*” as described by Rev. Fr. Esplana states:

“Ang tore ng Simbahan ng Banal na Krus ay may taas na hindi kukulangin sa 20 metro at may luwang na hindi lalampas sa 7 metro (paanan). Ito ay binubuo ng limang palapag na hugis octagon.....Ayon sa oral tradition, ang orihanal na tore ay nawasak at naputol dahil sa lindol at bagyo. Samantalang posibleng mangyari ang mga bagay na ito, ang malaking bahagi ng kasalukuyang tore ay kakikitaan pa rin ng kanyang pagiging antic. Ito ay yari sa pinaghalong bato at bricks o ladrillo. Ang gawing loob nito ay yari na sa concrete cement na idinikit sa dating estruktura na ginawa hindi pa katagalan.....Ang toreng ito ay may walong kampana na matatagpuan sa ika-apat at ikalimang palapag.....”

Rev. Fr. Esplana also gave a detailed description of the interior part of the Church:

“Kagyat na makikita ang central retablo o ang retablo majot. Ang magkabilang dingding ay datirating nababalutan ng palitada o plaster. Ang palitadang ito ay nagdudulot ng higit na liwanag sa loob ng simbahan kaysa sa mga bagong lagay na bricks na nilagyan pa ng pintura. Sa kaliwang dingding ay matatagpuan ang isang krusipisihong malaki (life size)..... Matatagpuan din sa bahaging ito ang inilipat na lumang pulpit. Ito ay sadyang nasa gawing kanan ng simbahan....

Nasa sentro ng hugis-octagon na dome ang kalapati na sumisimbolo sa pagbaba ng Espiritu Santo. Sa paligid nito ay makikita ang mga anghel na nasa ulap na tila ba anyong bababa.....”



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CULTURAL MAPPING PROGRAM

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

“Tinatayang noong 1579, nakarating sa Marinduque ang misyonerong naghasik ng Mabuting Balita sa bahaging ito ng Pilipinas. Itinatag niya at ng kanyang mga kasamang Francisco ang tatlong visita sa Marinduque: Montserrat de Marinduque (Boac) sa pamumuno ni Fray Alonzo Bañol noong 1580; San Bernando de Marinduque (Gasán) sa pamumuno ni Fray Juan Rosado noong 1609 at San Bernando de Marinduque (Sta. Cruz) noong taong ding iyon (1609) sa pamumuno ni Fray Pedro de Talavera. Tinatayang noong 1613, ibinalik ng mga Franciscano sa Obispo ng Maynila ang pamamahala sa mga visita o mission territories ng Marinduque.”

Furthermore:

“Kasabay ng pagbubuo ng sambayanang kristiyano ng Sta. Cruz ay ang pagsusumikap ng mga Heswita na magpatayo ng simbahang gusali. Ito ay maaaring nagsimula ng kalagitnaan ng ika-labimpitong daang taon (c.1750) at maaaring natapos sa pasimula ng kanyang ika-labingwalong daang taon o humigit pa (c. 1800)...”

(Ang Kasaysayan ng Parokya ng Banal na Krus (2007) by **Rev. Fr. Elinó Pizarra Esplana**)

As mentioned earlier by Rev. Fr. Esplana, the first original structure of the church of Sta. Cruz was made of *kahoy, kawayan, kugon, anahaw* and others.

“Sa pagdami ng tao, dahan-dahan ding lumalaki ang simbahan. Madaling masira at masunog ang ganitong uri ng simbahan kaya hindi nagtagal at sinimulan ang pagpapatayo ng simbahang bato.

III. STORIES ASSOCIATED WITH THE STRUCTURE

As recorded in the historical events in the province, in mid-1700s, the Moro pirates were known for attacking and capturing coastline settlements. In my interview with Rev. Fr. Esplana, he stated that the reconstruction of the vicinity of the church into concrete which was used as fortress, guarded and protected the locals and the missionaries of Sta. Cruz from the attack of the Moro pirates.

“Bagama’t hindi gaanong bukas at malapit sa panganib ng pagsalakay ng mga moros ang Sta. Cruz ang buong estruktura nito ay sadyang inihanda sa ganitong uri ng panganib: pader ng bato (na bagama’t mababa ay maaaring magsilbing depensa pa rin sa mga kaaway) malalaking haligi, makapal na dingding, mataas na bintana at ilang pinto lamang (isa sa silangan, isa sa magkabilang dingding, isang lagusan sa sakristiya). Sa di kalayuan (Bitik) ay makikita ang baluarte na nagsisilbing pangunahing lugal ng pagtatanod. Mula sa kampanaryo ay tanaw na tanaw ang dagat sa pagitan ng Marinduque at Bundoc Peninsula, gayundin ang nasabing baluarte. Sa panahon ng pananalakay ng mga moros, kagya’t slang makikita ng tanod sa baluarte. Sa gayon ay kaagad na mabibigyan ng babala ang mga mamamayan sa pamamagitan ng tunog ng kampana.”



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CULTURAL MAPPING PROGRAM

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain

Spiritual Significance

The First Concelebration Mass in Marinduque was held at Simbahan ng Banal na Krus on September 05, 1966.

Historical Significance

The Church was used as barracks of American soldiers in early 1900s.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☒ Excellent
- ☐ Good
- ☐ Fair
- ☐ Deteriorated
- ☐ Ruins

B. INTEGRITY OF THE STRUCTURE:

- | | | | |
|----|---|----|--|
| 1. | <input checked="" type="checkbox"/> altered | 2. | <input type="checkbox"/> moved |
| | <input type="checkbox"/> unaltered | | <input type="checkbox"/> original site |

C. CONSTRAINTS/THREATS/ISSUES:

Natural Calamities
Human Intervention

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Conserving cleanliness
Retrieval of archives
Restoration

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage, with the consent of the owner/caretaker):*

Significant Tangible Immovable Heritage
Municipality of Sta. Cruz
Province of Marinduque
Region MIMAROPA



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Name of Object	Photo	Year produced or estimated age
Religious Images and Items		Most of the religious images and items are approximately 90 years of age. Some are believed to be replicated version which are possibly have an approximate age of 50 years below.

VII. REFERENCES

KEY INFORMANT/S:



REV. FR. ELINO PIZARRA ESPLANA

REFERENCE/S: *Ang Kasaysayan ng Parokya ng Banal na Krus*(2017) by REV. FR. ELINO PIZARRA ESPLANA
(unpublished)

NAME OF MAPPER/S: NIKKA MAE JIMENEZ ADLING
MAED-Language Teaching

DATE PROFILED: March 14, 2020



Form 2F series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage
Category: Sites

NAME OF IMMOVABLE HERITAGE: Marcopper Mining & Tapian Town Site

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE:	<input type="checkbox"/> PLAZA	<input type="checkbox"/> PARK	<input type="checkbox"/> STREET
	<input type="checkbox"/> ARCHAEOLOGICAL SITE	<input type="checkbox"/> HERITAGE LANDSCAPE	<input type="checkbox"/> HERITAGE WATERSCAPE
	<input type="checkbox"/> CEMETERY	<input type="checkbox"/> BURIAL SITE	<input type="checkbox"/> RAILWAY SYSTEM
	<input type="checkbox"/> SPORTS COMPLEX	<input type="checkbox"/> PILGRIMAGE SITE	<input checked="" type="checkbox"/> OTHER
B. OWNERSHIP	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> PRIVATE	<u>Mining Site</u>

Significant Immovable Tangible Heritage
Municipality of Sta. Cruz
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

- C. ADDRESS/LOCATION/COORDINATES** (*Longitude & Latitude*): Brgy. Kilo-kilo, Santa Cruz, Marinduque
- D. AREA:** 4758.32 square meters
- E. YEAR CONSTRUCTED/ESTIMATED AGE:** near 1969, about 51 years old
- F. OWNERSHIP/JURISDICTION:** Canadian Corporation
- G. DECLARATION/LEGISLATION:** Republic Act No. 7942

II. DESCRIPTION

A. Physical Description (*Describe the physical features of the site and its surrounding area*)

The Marcopper mining and Tapian town site is located at Brgy. Kilo-kilo, Sta. Cruz, Marinduque. To reach the site you'll need to ride to a jeepney or to a motorcycle to travel into a rocky and dusty road. You need to take one hour to reach the place. When you reach to Tapian Town Site you need to pass to a security guard who guarded the place. It was so surprising because there is a guarded place in the middle of the highland. Our Lady of the Most Holy Rosary church, mini market and Kilo-kilo National High school is also located in this Barangay. There are abandoned facilities and housing here. Even this place considered as an abandoned site other peoples live in this village and the life here is continual. More of the abandoned mining equipment and facilities can be found near at next barangay which is Brgy. Labo. The place is private, so that no people can enter in this mining site except for authorize person.

B. History of the Site (*Write the history of construction, use of the site over the years, history of intervention*)

Marcopper Mining was a Canadian corporation that officially started its copper mining operations in 1969 at the Mt. Tapian Ore Deposit on Marinduque Island in the Philippines. When the Mt. Tapian reserve was depleted in 1990, Marcopper moved its operations to the San Antonio copper mine, three kilometres north of the Mt. Tapian site. Mine tailings from the Mt. Tapian site were discharged into Calacan Bay. It is estimated that 84 million metric tons of mine tailings were discharged into the shallow bay between 1975 and 1988. Complaints from local residents led to the Mt. Tapian open-cut mine site being converted to receive mine tailings from the San Antonio mine on a temporary basis. Marcopper plugged up the Mt. Tapian pit with a concrete fixture to allow it to act as a disposal lake for the mining waste. The use of the Tapian Pit as a waste containment system was unconventional. Environmental risk assessment and management had not been carried out by Marcopper.

The Marinduque Mines operated by Marcopper dumped waste into the shallow bay of Calacan for 16 years, totalling 200 million tons of toxic tailings. When exposed to ocean breezes, the tailings, which partially floated, become airborne and landed on rice fields, in open water wells, and on village homes. Local residents called this "Snow from Canada". This "Snow from Canada", consisting of mine tailings, forced 59 children to undergo lead detoxification in the Philippine capital of Manila. At least three children have died from heavy metal poisoning.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

III. STORIES ASSOCIATED WITH THE SITE

Lolo Sixto is one of the road maintenance at Marcopper Site in the year 1970 were Marcopper is still in operation, according to him this site is look like you are in Manila or not in the province because there's a lot of people who are working in this site. There is an airport and other facilities that you could see in this site. Even this province is poor people here were not experiencing hard life because of the job in this said mining site. People near and work in the site have their housing in Tapan which called "White village" and they live here with a very contented life. In this village there is a grocery store; market, medical facilities, and canteen were people that are live in near barrios came here to barter their harvested vegetables, fruits and their livestock for their viands like fresh and dried fish.

But this site has also sad stories behind the prosperous life that people live in here. According to lolo there are incidents that the workers of this site fell into a grinding machine because of the late hours of their works and the area is dark. The co-workers of the man who fell into grinding machine notice that there is an accident because of the bloody color of the grinded rock. In that case some of the workers died in this job that they have.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Historical: This site can be a proof of yesterday lives of Marindukanons who are living here until the first time that Marcopper mining operated up to the last time. Through this site, we will remind of how this mining operation has good and bad effects on the people and to nature. It is also serve as a reminders to us to taking care of our province ,it's nature and beauty of it.

V. CONSERVATION

A. STATUS/CONDITION OF THE SITE: *(Describe the physical condition of the site)*

- ☐ In good condition
- ☐ deteriorated
- ☒ ruins

Remarks:

Nowadays, the site is desolated, mining equipment such as big tanks, cranes and trucks are rusty. And the village is considered as an abandoned place. I couldn't imagine that Marinduque has a place like this because these kinds of place are only seen on movies.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

B. INTEGRITY OF THE SITE: ☐ altered ☒ unaltered

Remarks:

The site remains as it is, with huge equipment and facilities in mining. This is a private area so that residents here even the mayor of this municipality has no authority to alter this area. It is remain ownership by a corporation or in one person.


C. CONSTRAINTS/THREATS/ISSUE:

On 17 April 1996, a Department of Health (DOH) report said that residents may already be harbouring quantities of zinc and copper beyond tolerable limits. Nine residents were found to have zinc in their blood more than 200% above safe levels. Water samples also revealed dangerous levels of contamination i.e. 1,300 above the human tolerable level of 0.5 micro-gram per 1/1000 litres of water. Residents complained of skin irritations and respiratory problems which could have been caused by poisonous vapour such as hydrogen sulphide and nitrous oxide from the mine wastes. Despite the findings, Marcopper claimed the tailings were non-toxic.

In 2016, the DOH regional office called Marinduque a health emergency due to the effects of the Marcopper disaster.



D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

VI. LIST OF SIGNIFICANT FLORA, FAUNA AND HERITAGE STRUCTURES *(within the site)*

No.	Name of Built Structure or Significant Flora, Fauna	Photo	Year constructed or estimated age	Dimensions
1	Candelaria		Approximately 1-2 years	5 meters in height



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CULTURAL MAPPING PROGRAM

2	Lantana Camara flower		Approximately 3-4 years	3 meters tall
3	Makahiya flower		Approximately 1 year	About 3 inches tall

VII. REFERENCES

KEY INFORMANT/S:



Mr. Sixto R. Recto
Road Maintenance in Marcopper site
year 1970's



Form 2F series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

- **REFERENCE/S:**
https://www.academia.edu/14334277/Access_to_Justice_Case_Studies_Marcopper_Mining_in_Marinduque_
- <https://www.google.com.ph/amp.rappler.com/move-ph/issues/disasters/165051-look-back-1996-marcopper-mining-disaster>

NAME OF PROFILER/MAPPER: KRIZELLE ANNE R. IBAÑEZ
DATE PROFILED: MARCH 14, 2020



Form 3C series January 2019

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Religious Object

NAME OF OBJECT: PUSO NI HESUS (CORAZON DE HESUS)

PHOTO:



I.

BACKGROUND INFORMATION

A. TYPE: ☐ IMAGE ☐ VESTMENT/ATTIRE ☐ LITURGICAL /RITUAL OBJECT
 ☐ SCULPTURE ☐ RELIC ☐ OTHER _____

B. RELIGION/DENOMINATION WHERE OBJECT IS ASSOCIATED:

Roman Catholic

C. YEAR/DATE PRODUCED:

No Exact Details

D. ESTIMATED AGE:

More than 100 years

E. NAME OF OWNER:

Samahan ng mga Magsasaka: Premitibo Romasanta, Timoteo Rivamonte, Felomina L.
Parreno, Lola Ader, Victoria Red and Leonora Parreno

F. TYPE OF ACQUISITION: Inherited from their parents



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

II. DESCRIPTION OF THE OBJECT

(Describe the Material, Dimensions, Color, Markings, Design, Use, etc.)

The image was made out from wood, 4 feet height. The heart also is made out of wood and has a circle of thorns that represent the crown of thorns that was placed on Jesus' head. It also have a cross, which represents the Crucifixion. The corona/ring on his head is made from bronze. The hair is 3meters long and his dress is made from a good type of cloth. The curio cabinet is 5meters height and made from a good kind of lumber.

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED

The devotion of Samahan ng mga Magsasaka to the **Sacred Heart of Jesus** (also called them Corazon de **Jesus**) is one way of thanking him for all the blessings and for the good life He has given to the family of devotees. Aside from that it is one of the most widely practiced and well-known Catholic devotions, wherein the **heart of Jesus** is viewed as a symbol of "God's boundless and passionate love for mankind".The Sacred Heart has one of the deepest meanings in the Roman Catholic practice. The symbol represents Jesus Christ's actual heart as His love for all of humanity. The Sacred Heart brings peace to families and individuals because of what it signifies. Even though the Sacred Heart suffered in the past, the light still shines brightly and brings warmth during tough times. Worshipping the Sacred Heart during tough times brings some of the most peaceful moments to families and individuals because of the unconditional love that is symbolizes.

When people pray to the Sacred Heart, they will often feel a greater sense of security knowing that they are being watched over and protected. That is one of the many reasons why most of the devotees wish to have a depiction of the Sacred Heart in their homes to serve as a reminder. Above all else, the Sacred Heart is a clear reminder of the love and devotion of Jesus to all of humanity, despite the suffering that has been and still is endured.

Sacred heart's feast, now celebrated on the Friday of the third week after Pentecost. Devotees offer nine day novena in the house where the image is kept as well as masses and novena in the church. And on the day before feast they bring the image to the church for the procession on the feast day.

IV. SIGNIFICANCE

1. **PRIMARY CRITERIA** *(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain)*

Spiritual Significance – During the nine day of novena and prayer, the image was exposed from the curio cabinet, most of the devotees who are clan of Samahan ng mga Magsasaka believed that they will be blessed with long life and more blessings to their family especially on their harvest.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

2. **COMPARATIVE CRITERIA** *(Indicate Provenance, Representativeness, Rarity, Interpretive Potential)*

Provenance – Owned by the clan of Premitibo Romasanta, Timoteo Rivamonte, Felomina L. Parreno, Lola Ader, Victoria Red and Leonora Parreno

V. CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input type="checkbox"/> YELLOWING	<input type="checkbox"/> FADING 0	<input type="checkbox"/> ACCRETIONS
	<input type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input type="checkbox"/> BRITTLE	
	<input type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
	<input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	

Remarks:

Although the image has some damage like the hands due the time of his procession it is clean, intact and in good condition because it has curio cabinet that served as the protection from any harm and pest.

B. CONSTRAINTS/THREATS/ISSUES:

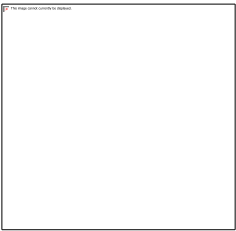
In a clan of Samahan ng mga Magsasaka, some of them like (mga apo) ignore the responsibility and leave it to those who are really dedicated. During the time that the image was remove to the curio cabinet for the procession there is a tendency that some parts may be broken or detach.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

The image is well protected and conserved, they returned it to the curio cabinet after the procession. They sewed new dress if needed.

VI. REFERENCES

KEY INFORMANT/S:



Cristeta M.Reynoso

REFERENCE:



Form 3C series January 2019

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM



NAME OF MAPPER/S:

LORNA Q. RIVAMONTE

Ed. D. Student

DATE PROFILED:

March 28, 2020



Form 3D series January 2019

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Works of Industrial/Commercial Arts

NAME OF OBJECT: SINGER SEWING MACHINE (AM SERIES)

PHOTO:



Significant Tangible Movable Heritage
Municipality of Sta. Cruz
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

I. BACKGROUND INFORMATION

A. TYPE:	<input type="checkbox"/> FURNITURE	<input type="checkbox"/> CERAMIC	<input type="checkbox"/> METAL HERALDIC ITEM
	<input type="checkbox"/> WOOD HERALDIC ITEM	<input type="checkbox"/> MEDAL	<input type="checkbox"/> BADGE
	<input type="checkbox"/> COIN	<input type="checkbox"/> INSIGNIAS	<input type="checkbox"/> COAT OF ARMS
	<input type="checkbox"/> CREST	<input type="checkbox"/> FLAG	<input type="checkbox"/> BUTTONS
	<input type="checkbox"/> ARMS AND AMMUNITION	<input type="checkbox"/> VEHICLE	<input type="checkbox"/> SHIP/BOAT
	<input checked="" type="checkbox"/> OTHER <u>INDUSTRIAL MACHINE</u>		

B. YEAR/DATE PRODUCED: 1956

C. ESTIMATED AGE: 64 years old

D. NAME OF OWNER: FELIZA Q. DECENA

E. TYPE OF ACQUISITION: Inherited from her mother, FAOSTA REGIS QUEZADA.

II. DESCRIPTION OF THE OBJECT

The Singer Mechanical Sewing Machine is made up of wood and metal parts with Serial Number AM416525. Based on the Singer Sewing Machine chart of serial numbers identifying the year when the series of machines were produced, this one dates back to 1956. It was particularly manufactured within the batch produced on March 8, 1956. The main machine comprising of the balance wheel, bobbin winder, stitch regular, arm, presser bar, thread take-up, upper tension, needle bar, needle, bed, throat plate, feed dog, bed slide, pressure foot, presser bar lifter, face plate, bobbin case, belt guide, band wheel, belt shifter, brace, pitman, treadle, brace bolt, leg, and dress guard are all made of metal while the casing or cabinet id made of solid plywood. The belt is commonly made of rubber, or any material for ropes that may withstand friction.

The main machine and its support were all originally colored black. However due to the passing of time, it is noticeable in the support parts that the paint had been scraped off and a rusty color started to be seen. The case or housing is varnished with dark brown wood color, but it may be noticed that the wood parts are already dilapidated due to moisture and termite attack.

Nevertheless, the sewing machine is still usable up to this day with only the casing needing some form of renovation.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED

According to the current owner, Feliza Q. Decena, the sewing machine was handed down by her mother, Faosta R. Quezada, who are both natives of Sta. Cruz, Marinduque. She recalled that the Singer Sewing Machine was primarily for personal use of their family. Her mother utilized the said sewing machine to repair their old clothes in order to make them look new which were then worn during Christmas.

As it was given down to her, the traditional purpose of the machine was also handed down. Her children and grandchildren even had the privilege to wear clothes sewn in it as well as other home stuffs like curtains, blankets, pillow cases, and the like. To her it has become an heirloom as she will eventually pass it to the next generation as well.

IV. SIGNIFICANCE

A. PRIMARY CRITERIA *(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, and spiritual then explain)*

Primary significance of having the sewing machine in the family since its acquisition is socioeconomic in nature. Mrs. Feliza Q. Decena used the sewing machine to make dresses for her children and even up to now down to her grandchildren, sewing pillow cases for family use, preparing curtains customized for home use, and other matters related to personal sewing. In this way, the family was able to save on cost of having such mentioned sewn by a tailor or dressmaker.

B. COMPARATIVE CRITERIA *(Indicate Provenance, Representativeness, Rarity, Interpretive Potential)*

The idea for the sewing machines date back to Europe's Industrial Revolution of the 18th century. The first patent for something resembling a sewing machine was held by Thomas Saint, an English inventor. The first truly functional machine was created by Barthelemy Thimonnier in 1830.

Singer Corporation is an American manufacturer of domestic sewing machines, first established as I. M. Singer & Co. in 1851 by Isaac Merritt Singer with New York lawyer Edward Clark. Best known for its sewing machines, it was renamed Singer Manufacturing Company in 1865, then the Singer Company in 1963.

According to Singer Company, a sewing machine that is more than a hundred years is considered antique while those that aged over 50 years are taken as vintage. In this case, the Singer Sewing Machine which is by now 64 years old, currently owned by Feliza Q. Decena, who is now 80 years old, and handed down to her by her mother, Faosta R. Quezada, is considered vintage.

Singer Mechanical Sewing Machines are now considered to be rare since not many households in the Philippines, during the early years of its introduction to the market were able to own such. Another one of similar type is currently owned by Alicia G. Jacobe, who resides in Las Piñas City, which was also passed down by her mother, Adela G. Jacobe.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input type="checkbox"/> YELLOWING	<input type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input checked="" type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input checked="" type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input checked="" type="checkbox"/> MISSING PART
	<input checked="" type="checkbox"/> TEARS/BREAK	<input checked="" type="checkbox"/> BRITTLE	
	<input type="checkbox"/> LOSSES	<input checked="" type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input checked="" type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
	<input type="checkbox"/> WRINKLES	<input checked="" type="checkbox"/> INSECT INFESTATION	

Remarks:

It is noticeable that both the metal and wooden parts have stains due to moisture and temperature changes. Breaks are very evident in the wooden casing/housing as the wood material becomes brittle and termite infested showing holes, and abrasions. Missing parts such as the drawers to go with the casing are already torn apart. Molds are also noticeable on the balance wheel and on some other parts.

B. CONSTRAINTS/THREATS/ISSUES:

As can be seen in the provided pictures, the casing/housing of the sewing machine is already termite infested. This is an obvious threat to the object since no maintenance other than dusting is undertaken only when the need to use it arises.

The casing/housing repair would require for the object to be transported to a service center of Singer Sewing Machines in Metro Manila and may lead or extend to the machine’s eventual maintenance and fine tuning which would require some amount of money.

Having the original casing/housing totally changed would lessen its vintage value.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of community, provincial, national)*

As of the moment, there are no conservation measures applied to the object at the level of the community, provincial or national.

Only personal efforts like dusting the object whenever the need for its use arises. However, the owner and her daughter-in-law plan to have the casing/housing repaired in order to extend the life of the object.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

VI. REFERENCES

KEY INFORMANT/S:

Mrs. Feliza Q. Decena (Owner)

Dr. Annalyn J. Decena (Daughter-in-Law of the Owner)



REFERENCE/S:

The History of Sewing Machines

(<https://study.com/academy/lesson/history-of-the-sewing-machine.html>)

The History of Singer Sewing Machines

(https://en.wikipedia.org/wiki/Singer_Corporation)

How Old is My Singer Sewing Machine?

(<https://www.contrado.co.uk/blog/wp-content/uploads/2017/09/serial-numbers.pdf>)

Singer Sewing Machine Serial Number Database

(<https://www.ismacs.net>)

NAME OF MAPPER:

Christopher J. Rebistual

DATE PROFILED:

March 22, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Artwork

TITLE: 105 Year-Old Painting
(refer to certificate of authenticity or provenance if available; sometimes details are found at the back of a painting or at the bottom of a sculpture)



I. BACKGROUND INFORMATION

A. TYPE: ☒ PAINTING ☐ SCULPTURE ☐ PRINTWORK
 ☐ CARVING ☐ PHOTO ☐ SKETCH
 ☐ DRAWING ☐ OTHER _____

B. ARTIST: California Art Studio

C. NATIONALITY OF ARTIST: Filipino

D. DATE CREATED: 1915

(usually found near signature, back of painting or bottom or side of sculpture)

E. OWNER/COLLECTOR/ORIGIN: Joseph Erwin B. Borja / Militon Borja

F. PREVIOUS OWNER/S: Reynaldo Borja

G. CURRENT OWNER: Joseph Erwin B. Borja

H. ADDRESS: Brgy. Pag-asa, Santa Cruz, Marinduque



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

II. DESCRIPTION

A. MEDIUM/MATERIAL: *(e.g. oil or acrylic on canvas, watercolor or charcoal on paper, fiber cast, mixed media etc. refer to certificate of authenticity, if available)*

Acrylic on canvas

B. DIMENSIONS:
(in centimeters)

Height: 52
Length: 30

Width:
Diameter: 60

C. EDITION FROM ORIGINAL:

(if series; usually found near signature, e.g. 1/10 means it is the first of ten pieces)

Only one painting.

D. SUBJECT: *(e.g. portrait, seascape, cityscape, landscape, nude etc.)*

Isang portrait nina Ginang at Ginoong Borja na ipininta sa isang canvas.

E. PROVENANCE

Joseph Erwin B. Borja (Apo ng nasa painting)

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED WITH ARTWORK

Noong 1915 nagkaroon ng couple pageant sa bayan ng Santa Cruz na ang mapapanalunan nila ay ang pagpapatakid ng kuryente. Dahil sa katuwaan ng isang pintor hindi lang nila natanggap ang nasabing premyo kundi ginawan din sila ng portait.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Family remembrance

Ang painting na ito ay nagsilbing alaala ng yumaong lolo at lola ni Ginoong Borja. Gayundin, ang pagpapamalas ng talento sa pageant sa Bayan ng Santa Cruz.

V. CONSERVATION

A. PHYSICAL CONDITION:

☐ YELLOWING
☐ STAINS

☐ FINGERPRINTS
☐ TEARS/BREAK

☐ LOSSES

☐ FOLDS

☐ WRINKLES

☐ FADING

☐ FOXING (BROWN
SPOTS)

☐ CREASES

☐ BRITTLE

☐ ABRASION

☐ MOLDS

☐ INSECT INFESTATION

☐ ACCRETIONS
☐ HOLES

☐ MISSING PART

☐ OTHER



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Remarks:

Mapapansin na kupas na ang painting at may kauning sira ngunit makikita pa din ang kagandahan nito.

B. THREATS/ISSUES/CHALLENGES:

- Maaaring masira dahil sa hamog o pawis at mga alikabok

C. CONSERVATION MEASURES:

- Maingat na isinabit sa isang kwarto ng kanilang bahay.

VI. REFERENCES

KEY INFORMANT/S:



REFERENCE/S:

NAME OF PROFILER/MAPPER: Magielyn M. Rey

DATE PROFILED: March 14, 2020

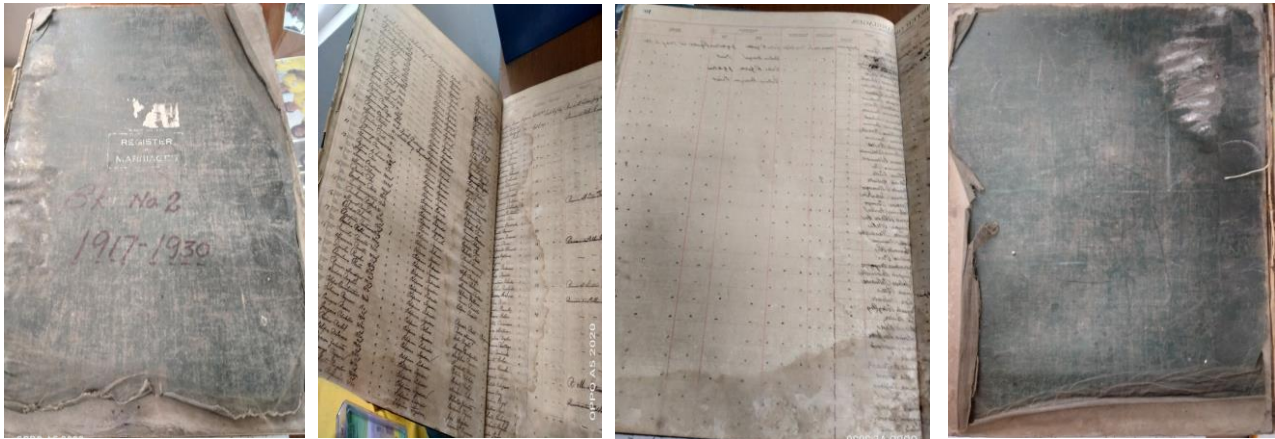


NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Archival Holdings

TITLE OF RECORDS: REGISTER OF MARRIAGE

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE OF MATERIAL: ☒ Paper ☐ Manuscript
☐ Parchment/Vellum ☐ Books
☐ Photographs ☐ Negatives/Positives
☐ Magnetic Media (tapes, cds, dvds) ☐ Others _____

B. DATE OF RECORD: May 26, 1917- December 27,1930

C. VOLUME/SIZE OF RECORD: 45cm.(Height)x40 cm.(Length); 4 cms.(thickness)

D. ARRANGEMENT:

☐ Alphabetical ☒ Numerical ☐ Chronological ☐ Not applicable ☐ Others_____

E. OFFICE OF ORIGIN/CREATOR: Municipal Office of the Civil Registry

F. CONTACT PERSON: Mr. Nelson Almonte (worker)
Mrs. Ermelinda R. Rey Recaña (Municipal Civil Registrar)

II. DESCRIPTION

A. DESCRIPTION OF MATERIAL: ☐ Mounted ☐ Fasteners
☐ Lining ☐ Ribbons
☐ Seals ☐ Tapes
☐ Previous repairs **NO PREVIOUS REPAIR**



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

B. REMARKS: Conservation of files is commendable. The Office of the Municipal Civil Registry was able to conserve the material with slight damage like fading (of paper, not the words). The termites were not able to destroy the book for according to MR. Nestor Almonte, the paper used in the book was poisoned to avoid insects like termite and the likes. The material was also placed in a steel cabinet.

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED ASSOCIATED WITH ARCHIVAL HOLDING

According to Mr. Almonte, the former security of the office and now a worker there, marriage is really a need---to tie the hearts and souls of the lovers. Marriage is also sacred that the Santa Cruzin really value. Once the couple is married, their marriage will be recorded in the Register of Marriage in the Office of the Civil Registry.

IV. SIGNIFICANCE

PRIMARY CRITERIA *(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain)*

HISTORICAL: After the Philippine Revolution of 1898, the church and the State became separate within the past few years(before the Registration is marriage is done in the Parish)but after the state and church separation, officials responsible for Civil Registration were appointed in each Municipality.

SOCIAL: Marriage is really essential in the community especially to the lovers who want to legalize their relationship in the eyes of people and God. In a judgemental society, it is really a must to be married. Also, to avoid problems in the future specifically with your future children, the couple must be married first. Marriage is useless if it is not recorded in the Civil Registry.

COMPARATIVE CRITERIA *(Indicate provenance, representativeness, rarity, interpretive potential)*

PROVENANCE - Marriage record is really important since it enlists names of married couples and the date of their marriage. With the help of the said book, we can verify whether the person is single or married. We can avoid settling with people who already are married.

REPRESENTATIVENESS- The said Register of Marriage is a Representative of other Registry of Marriage in the Philippines.

INTERPRETATIVE POTENTIAL- The Register of Marriage can able to give information about the number of married people in a particular place. This can be helpful in Census of Population.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

V. CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input type="checkbox"/> / <input type="checkbox"/> YELLOWING	<input type="checkbox"/> / <input type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input type="checkbox"/> / <input type="checkbox"/> STAINS	<input type="checkbox"/> / <input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input type="checkbox"/> BRITTLE	
	<input type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
	<input type="checkbox"/> / <input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	

Remarks:

B. CHALLENGES/THREATS/ISSUES:

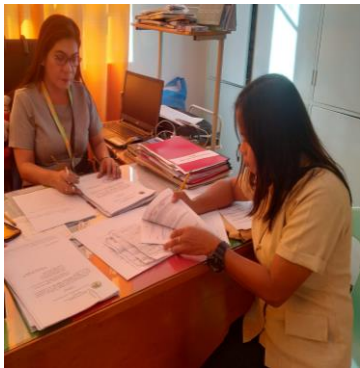
Typhoon, Fire, and insects, are some of the threats to the material. The material should not be damaged because the information indicated there is needed by the PSA or the Philippine Statistics office. So, a rigid conservation must be practiced.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of community, provincial, national)*

The Register of Marriage was well-conserved. It was placed in a steel cabinet together with other pertinent documents. Mr. Almonte said that their office is doing their best to preserve the book because it contains pertinent information.

VI. REFERENCES

KEY INFORMANT/S: Mr. Nestor Almonte & Mrs. Ermelinda R. Rey Recaña



REFERENCE/S: OFFICE OF THE CIVIL REGISTRY
NAME OF MAPPER/S: JENIFER P. FEVIDAL
DATE PROFILED: MARCH 16, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage

Category: Social Practices, Rituals and Festive Events

NAME OF THE ELEMENT:

I. BACKGROUND INFORMATION

- | | | |
|--------------|--|--|
| TYPE: | <input type="checkbox"/> Social Practice | <input type="checkbox"/> Worship rites |
| | <input type="checkbox"/> Traditional Governance/Justice system | <input type="checkbox"/> Rites of passage |
| | <input type="checkbox"/> Settlement patterns | <input type="checkbox"/> Birth, wedding, funeral rituals |
| | <input type="checkbox"/> Cuisine/Culinary traditions | <input type="checkbox"/> Fiesta/Festival |
| | <input type="checkbox"/> Traditional Games/Sport | <input type="checkbox"/> Kinship ceremonies |
| | | <input type="checkbox"/> Other |

PHOTO: (if applicable)

GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: (Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)

Municipality of Santa Cruz, is a 1st class municipality in the provinces of Marinduque. Santa Cruz is politically subdivided into 55 barangays. One of the barangay is Brgy. Tagum, Brgy. Tagum is a progressive barangay of Sta. Cruz is ten kilometers from the town proper. Lying is the eastern section of the town. It is bounded on the west and east by the blue waters of the strait that separates Quezon from the island of Marinduque.

During the early part of the 18th century wherein the people use pure pieces of gold as their money, a place in the Sta. Cruz which is nestled between hills was covered with Tayum, a small herb used for medicinal purposes. So think were they that the natives were able to hide beneath them whenever the Moros invaded the area. During those times the Moros usually came to get natives that they brought to the Maguindanao region because it was believed that they are only a few heads there. One day a group of natives sighted a boat full of persons they couldn't recognize. Fearing they were Moros, one of the bravest natives shouted "MAGTAGO TAYO SA ILALIM NG TAYUM". Everybody hide themselves for fear they might be taken by the Moros. Contrary to their beliefs the strangers were not Moros but traders. These traders heard the words and kept repeating the last word they overheard. From that time on the place was cultivated and further developed by settlers that it become so popular to all people as TAGUM, the word derived from the plant, TAYUM.

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: (Tick appropriate box/es.)

- ☐ Performing arts
☐ Oral traditions and expressions
☐ Knowledge and practices concerning nature and the universe
☐ Traditional craftsmanship
☐ Other(s) _____



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

- A. Summary of the element (*Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data*).

Courtship is an old – fashioned word, assuming that two people who love each other will eventually get married. In the province there are different rituals in courtship, pamamanhikan and wedding. Brgy. Tagum is one of the Barangay in the Municipality of Santa Cruz. The municipality Santa Cruz has a prosperous tradition, customs and rituals. During a Courtship the suitors must serve the family of the girl he is courting for three days before the parents ask for her hands, that is to test him if he is really ready to live with the family of the girl. When the suitor fetches water for the first time in the household of the girl he is courting, the first can of water must be thrown away to avoid diseases to befall to the family. Pamamanhikan is also very important because it is the time when the family of the boy are going to the house of the girl to ask the hand of the girl. Before the pamamanhikan the family of the boy will take a look for the lucky day of pamamanhikan. During the pamamanhikan the family of the boy will bring food and also the spokesperson like barangay captain, the godfather or the old man in the family who will be the speaker in pamamanhikan. Both parents must set the date of the wedding at the full moon as to ensure the bright future. They also talk about the things what is needed in the wedding. In the old time the family of the boy will shoulder all the expenses for the wedding but now a days the boy and girl who will get married will be shoulder the expenses its depends on the situation. The night before the wedding day the lovers are not allowed to meet. In the wedding day the girl will wear a wedding gown and the boy will wear a suit. In the celebration there are principal sponsors to witness the ceremony and also the secondary sponsors to assist the newlywed. In the reception, before the newlywed enter to the reception they need to eat sugar and drink water and they have to be threshed with rice. There is a long table prepared for dining. The relative of the of the groom and the bride will joined together, the bride will give a glass of wine to the relatives of the groom and the groom will give a glass of wine to the relatives of the bride this is one way to recognize their relatives, and the relatives will give back money to the newlywed. This ritual in Santa Cruz called “tagayan”. The other one is “sabitan” the groom will dance and the relatives of the bride will pin money on his suit, the bride will dance also and the relatives of the groom will pin money to her gown. After the dance the groom will carry the bride inside the house. After that there is another ritual called “sibig or sibigan the family or relatives of the bride will brought the newlyweds to the man’s home. In the sibigan there is also foods and party for the newlywed.

- B. Culture-bearer/s and practitioner/s of element (*Description of person/s or people practicing the intangible heritage*)

The Man and the girl who meet each other, love each other will be combine as one, as family.





- C. Mode of transmission (*Describe how the intangible practice is passed on*)

Having been ruled by the Spaniards for the period of 3000 years the people of Sta. Cruz inherited a lot of rituals, customs and tradition specially in courtship, pamamanhikan, and wedding. And until now that tradition and ritual are still practiced.





NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
	Courtship					Courtship is an old – fashioned word, assuming that two people who love each other will eventually get married.
	Paninilbihan					Paninilbihan is the one way to find out if the suitor is really serious and love the girl.
	Pamamanhikan					Pamamanhikan is the asking for the girl’s parents’ permission to wed the affianced pair. The custom symbolizes honor and respect for the parents, seeking their blessing and approval before getting married.
	Wedding					Wedding is ceremony where two people are united in marriage.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

	Tagayan					Tagayan is one of the ritual in the wedding, one way to acknowledge all of the relatives.
	Sabitan					Another wedding ritual in the municipality of Santa Cruz.

E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
	NONE		

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENTry

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

The wedding rituals are significant in such way that, it is a big part of a tradition of the community. If the man and women respect and cherish each other. It is a way to have a family. In the Catholic Church it is an important sacrament. Marriage is the beginning the beginning of the family and it is a life-long commitment. It also provides an opportunity to grow in selflessness as you serve wife and children. Marriage is more than a physical union. This union mirrors the one God and His Church.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

This different ritual during wedding are still practice in the municipality of Santa Cruz, Marinduque in different ways it is depend to the plan of the family of the boy and the girl.

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: *(Reasons for the condition/status)*

Other people says that the lady of Santa Cruz is so expensive specially those who can't really understand the meaning of the different rituals.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- ☐ transmission, particularly through formal and non-formal education
- ☐ identification, documentation, research
- ☐ preservation, protection
- ☐ promotion, enhancement
- ☐ revitalization

Description of Safeguarding Measures Taken:

VI. REFERENCES

SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

- ☐ Audio/video recording
- ☐ Photographs and sketches
- ☐ Others (e.g. Music notations etc.) _____

KEY INFORMANT/S:

(Include basic information on the informant's background)

REFERENCE/S AND OTHER RESOURCES:





Form 4C series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Epifania Peneda
Brgy. Tagum, Santa Cruz, Marinduque

NAME OF PROFILER/MAPPER:
Renerose F. Pelobello
March 14, 2020

Significant Intangible Cultural Heritage
Municipality/City of Santa Cruz
Province of Marinduque
Region MIMAPORA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage
Category: Traditional Craftsmanship

NAME OF THE ELEMENT: **WOVEN BAMBOO TRAY** Bamboo Set Making (Furniture)

I. BACKGROUND INFORMATION

- TYPE:**
- | | | |
|--|--|---|
| <input type="checkbox"/> Textile-making/Weaving | <input type="checkbox"/> Metallurgy/ Smithing | <input type="checkbox"/> Carving |
| <input type="checkbox"/> Embroidery | <input type="checkbox"/> Pottery | <input type="checkbox"/> Woodworking |
| <input type="checkbox"/> Jewelry/adornment -making | <input type="checkbox"/> Basketry | <input type="checkbox"/> Sculpture |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> Print-making | <input type="checkbox"/> Shelter-making |
| <u>Bamboo Furniture Making</u> | <input type="checkbox"/> Musical Instrument-making | <input type="checkbox"/> Boat-making |

PHOTO: (if applicable)



GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: (Describe the place where intangible

Buyabod, Sta. Cruz, Marinduque where the place of Bamboo Set making is located along the road of the nation highway, it is also strategic because there are institutions such as TESDA, Elemetary School, and Port are near to the area where the bamboo set are displayed.

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: (Tick appropriate box/es.)

- ☐ Performing arts
☐ Social practices, rituals and festive events
☐ Knowledge and practices concerning nature and the universe
☐ Oral traditions and expressions
☒ Other(s) _____

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

- A. Summary of the element (Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data)



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CULTURAL MAPPING PROGRAM

B. Culture-bearer/s and practitioner/s of the element (*Description of person/s or people practicing the intangible heritage*)

Mr. Anchito Maritana is one of the great furniture makers, he special skill is making a bamboo set of furniture in Buyabod, Sta. Cruz, Marinduque. He is 51 year old and a resident of Torrijos Marinduque. According to him he was a former baker in Manila and transferred to Batangas where the place he learned making a bamboo furnitures..

C. Mode of transmission (*Describe how the intangible practice is passed on*)

His expertise in bamboo craftsmanship transmit through educating and guiding his fellow workers.

D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
1	Bamboo Set		1 year	5 feet length, 20 ft width	Tinikan Bamboo	

E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
	None		
	None		

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

Bamboo Set furniture is one of the common traditional craftsmanship in the province, it is considered as one of the favourite sets of furniture in the province due to his elegance and relaxing feeling if you are sitting or sleeping.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Social: The people of Sta. Cruz recognized his talent as one of the best contributor for the nativity of the product.

Aesthetic: It is simple but durable and elegant

Economic : Bamboo set making serve as his primary source of income. His profits in making bamboo set provide the basic needs of his family.

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

Bamboo set furniture, as a native furniture is still in demand and loved by the people in the province.

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: (Reasons for the condition/status)

The bamboo raw materials, can be harvested in season to avoid wood decay.

The cost of materials is one of the main challenge. People sometimes can't afford due to the increasing price of the finished product.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- ☐ transmission, particularly through formal and non-formal education
- ☒ identification, documentation, research
- ☐ preservation, protection
- ☐ promotion, enhancement
- ☐ revitalization

Description of Safeguarding Measures Taken:

VI. REFERENCES

SUPPORTING DOCUMENTATION: (Tick appropriate box/es)

- ☐ Audio/video recording
- ☒ Photographs and sketches
- ☐ Others (e.g. Music notations etc.) _____





Form 4E series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

KEY INFORMANT/S:

(Include basic information on the informant's background)

REFERENCE/S AND OTHER RESOURCES:

ANCHITO MARITANA

NAME OF PROFILER/MAPPER:

JAYSON M. LUNA

DATE PROFILED:

March 18, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Personalities

NAME: GERONIMO “RONNIE” DIANA

PHOTO:



I. BACKGROUND INFORMATION

DATE OF BIRTH: November 12,1945

DATE OF DEATH: *(If applicable)*

PROMINENCE: *(Indicate the field – whether Arts, Crafts, Sports, Science, Politics, Religion, History and others*

Ati-Atihan Founder in Sta Cruz

BIRTH PLACE: New Washington Aklan

PRESENT ADDRESS: *(If living)*

AGE: 74

II. BIOGRAPHY

(Include life story, awards received, contributions to the community, citation with specific years)

He came/arrived to Marinduque in 1967 as fishpond technician of Mr. Cesar Marasigan’s fishpond in Barangay Lapu-Lapu,Sta Cruz, Marinduque. He met his wife anosacion “Siony” Peñaflor and they get married May 5, 1970. They have five Children: Gerardo, Melchor,Santos, Gerann ang Khristine and are all married. They have 7 (seven) grandchildren.

He was also a fourth degree member of Knight of Columbus,Chapter 4334.
He died last July 21, 2019 due to stageIV colon cancer and cardiac arrest.

III. SIGNIFICANCE

(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain)

When he arrived in Marinduque some Visayan People who are worked in the fishpond celebrated already the Ati-Atihan but they are not organized. They just put black paint (uling) on



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

their body, walk around the town, attend the mass and have small part/celebration. Because he is a religious man and devotee of Sto Niño, instead of going home to Aklan to celebrate Ati-Atihan, he talked to his co-Visayan people and organized the Ati-Atihan. It was started in two groups; the Balogo and Brgy. Lapu-Lapu. As the time goes by At-Atihan accepted by the community of Santa Cruz. Not only the Visayan people celebrated it but also the Tagalog people and already a native of Sta Cruz. He did not stop; he continuously encourages other barangay to be participated in the Ati-Atihan, he talked to some known people in Sta Cruz and they did not hesitate to be a part of Ati-Atihan.

Ati-Atihan now celebrated their 54 years with 15 groups: Brgy. Lapu-Lapu-Sitio I, II, III, IV, V, VI, VII, Brgy. Balogo, Brgy. Banahaw I and II, Brgy. Buyabod, Brgy. Bagong Silang ,Brgy. Bagong Silang, Brgy. Lipa, Manlibunan and Brgy.Maharlika.

As his legacy, his children promised and continue the Annual Celebration of Ati-Atihan.

IV. REFERENCES

KEY INFORMANT/S:	Lorna Rivamonte
REFERENCE/S AND OTHER RESOURCES:	Gerann Diana Monterozo
NAME OF MAPPER/S:	Rowena M. Loto
DATE PROFILED:	March 28,2020

ATTACHMENTS:

- 1. List of works and achievements
- 2. References and other resources





Form 6 series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Cultural Institutions

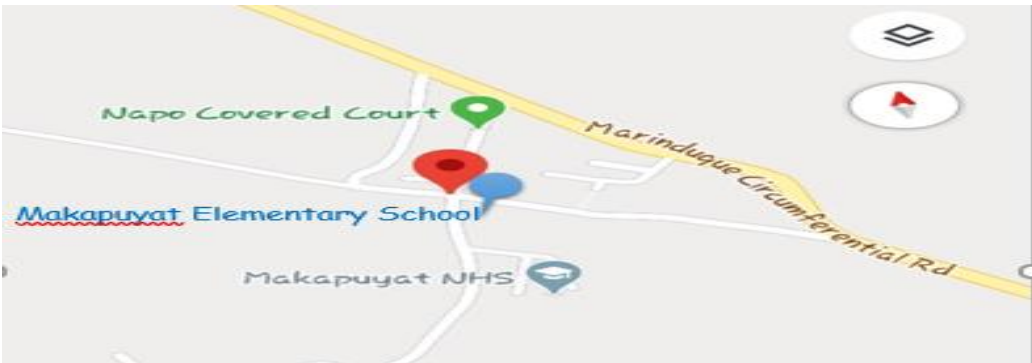
NAME OF INSTITUTION: Makapuyat Elementary School

I. BACKGROUND INFORMATION

MUNICIPALITY/CITY: Santa Cruz

PROVINCE: Marinduque

LOCATION/ADDRESS: Napo Santa Cruz Marinduque



Makapuyat Elementary School was located at sitio Central Barangay Napo, Santa Cruz Marinduque.

It is situated with a longitude of 122.0330 °E and the latitude of 13.4800 °N.

PHOTO(S):

(Facade of the structure where the cultural institution holds office)

(Logo of the institution with description of the symbols and meanings)





NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

TYPE OF CULTURAL INSTITUTION: *(Indicate if it is a library, museum, formal education, alternative learning system, gallery and/or others)*

Makapuyat Elementary School is a formal Education

II. NARRATIVE DESCRIPTION

(Include the mandate, history, officials, contact details and other pertinent data)

Makapuyat Elementary School was established during the American period. It was formerly called Santa Cruz South Central School later it's become Santa Cruz East, and until it become Makapuyat Elementary School. It is now one of the prominent school in Santa Cruz. Many of the graduates are now successful in there choosing career. Last 2017, they conducted the 110 years founding anniversary of the school and it was successful. In 110 years of existence of the school there was a lot of changes that happened, from the school building, the number of student, the number of teachers and the school facilities.

DESCRIPTION OF SIGNIFICANT MILESTONES:

One of the performing school in our Province.

Most of the alumni are successful.

Alumni are very active

III. STORIES AND NARRATIVES

Early in the twentieth Century the natives enjoyed the educational privilege offered by the Americans. The first school was housed in private homes of the teacher. Later in 1914 the first schoolhouse made of native materials was constructed. In 1933 one-room type 1-2-3 building was constructed. In 1936 an adjacent room was built and in 1939 another room was added. In 1950 the other end was constructed until a four -room type school house was completed. A temporary building was constructed in 1945 but was blown down by typhoon Trix in 1952 and was replaced by the standard one in 1955. Many school buildings were constructed later such as the Gonzales type, Army type and Marcos type building. The early school started from meager population since most of the people were ignorant of education. Enrolment increased by year as the building construction shows.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Historical – In 1907, the early education was offered by the Americans.

Other facilities are still useable, like the 1970 flagpole , the Marcos typed building , the

1970 rain collector. The monument of our National Hero Dr. Jose P. Rizal.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

The century old Acacia tree located near the main gate of the school.

Social -- Since Makapuyat Elementary School has a huge playground, it has been used by the barangay for Sports Activities, such as softball, volleyball and other sports as well as the district of Santa Cruz as their area for the district games

Political- In October 6, 1973 they formed Bagong Silang Samahang Nasyon Inc ,

V. ASSESSMENT OF THE INSTITUTION

A. CONDITION/STATUS OF THE INSTITUTION

It is in a good condition

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: *(Reasons for the condition/status)*

The main treats and issues were as follow typhoon, many building were worn out by the different typhoons, Fire is also a treat especially during summer, theft were also issues, because of poverty some people tend to steal the important possession of the school, and some of them are destroying the properties.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

They ensure all the doors are always keep close after the school session.

They hired a school guard for maintaining the building and the possession of the school day and night.

VI. REFERENCES

SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

☐ [/] Print, write-ups

☐ [] Audio/video recording

☐ [/] Photographs and sketches

☐ [] Others _____



Form 6 series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

KEY INFORMANT/S:

Mrs Annalisa Medina ,
a grade five Adviser and also Property
custodian of the school

REFERENCE/S AND OTHER RESOURCES:

**Makapuyat Elementary School Facebook
Account**

NAME OF PROFILER/MAPPER:

Babylyn P. Rogelio-
MaED Mathematics Teaching

DATE PROFILED:

March 23, 2020

MOGPOG

Cultural Mapping Forms



Sequence of Contents

NO.	FORM CODE	CATEGORY	MOGPOG
1	01A	Land Formation	-
2	01B	Bodies of Water	-
3	01C	Plants	Sasa
4	01D	Animals	-
5	01E	Protected Area	-
6	01F	Thematic Maps, Hazards and Risks	Barangay Hinanggayon
7	02A	Commercial Building	-
8	02B	Schools and Educational Complexes	Mogpog Central School
9	02C	Hospital and Medical Facilities	-
10	02D	Churches, Temples and Places of Worship	-
11	02E	Monuments and Markers	Balanacan Shrine
12	02F	Sites	-
13	02G	Heritage Houses/Vernacular Architecture	Heritage Houses
14	03A	Archaeological Object	-
15	03B	Ethnographic Object	-
16	03C	Religious Object	Saint Dominic
17	03D	Works of Industrial/Commercial Arts	1910 Singer Sewing Machine (G Series)
18	03E	Artwork	Old Photo in Sepia Color
19	03F	Archival Holdings	1926 Permanent Appointment of US Navy 2nd Class Engineman Eustaquio Lacatan Jardeleza
20	03G	Natural History Specimen	-
21	04A	Oral Traditions and Expressions, including Language	-
22	04B	Performing Arts	-
23	04C	Social Practices, Rituals and Festive Events	Mogpog Courtship and Wedding
24	04D	Knowledge and Practices Concerning Nature and the Universe	-
25	04E	Traditional Craftsmanship	Bamboo Furniture Making
26	5	Personalities	Benedicto N. Malapote (Morion Mask Maker and Tattoo Artist)
27	6	Institutions	Banda De Mogpog
8	7	LGU programs projects for culture	-





NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Natural Resources
Category: Plants (Flora)

LOCAL/INDIGENOUS NAME: Sasa

PHOTO:



I. BACKGROUND INFORMATION

A. OTHER COMMON NAME: Nipa

B. SCIENTIFIC NAME: Sasa Senansis

C. CLASSIFICATION ACCORDING TO GROWTH HABIT:

☐ SUCCULENT PLANT (HERB) ☐ SHRUB ☐ VINE ☐ TREE ☒ AQUATIC

D. CLASSIFICATION ACCORDING TO ORIGIN: ☐ Endemic ☒ Native ☐ Exotic

E. HABITAT:

F. SITE COLLECTED/SIGHTED: Capayang Mogpog Marinduque

G. INDICATE VISIBILITY:

☐ Visible in all barangays
☒ Visible in some barangays
☐ Not visible in the municipality but can be found in other areas
indicate the location (if known): _____

H. INDICATE SEASONABILITY: ☐ ANNUAL ☐ BIENNIAL ☒ PERENNIAL

II. DESCRIPTION

A. MORPHOLOGY

1. FLOWER: Ang bulaklak ay pabilog na nakakumpol na maaring sa taas o sa baba tumutubo.
2. LEAVES: Ang dahon ay nakakabit hanggang sa dulo ng ugat, humahaba hanggang 9m (30ft).
3. FRUITING: Pabilog ng makahoy na mani na nakapabilog ng 25 cm or 10 in.
4. FRAGRANCE: wala
5. SPECIAL NOTES: tumutubo lamang ito sa putikan o sa may tabing ilog na may tubig na nagbibigay nutrisyon.



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CULTURAL MAPPING PROGRAM

B. COMMON USES and SCOPE OF USE:

(check which are applicable, for scope of use indicate if local, domestic, international, others)

[] EDIBLES (indicate if vegetable, fruit, nut, beverage crop, herbs & spices)

Remarks: _____

[] ORNAMENTALS (indicate if florist, landscape, lawn & turf plants)

Remarks: _____

[] MEDICINAL (used as drugs, medicines)

Remarks: _____

[] INDUSTRIAL CROPS (indicate if used as oils, extractives and resins, insecticides, animal feeds)

Remarks: _____

[] OTHER USES:

Remarks: Ang mga dahon nito ay karaniwang ginagamit sa paggawa ng mga hats, baskets, mats, raincoats, ginagamit material bilang pangbubong sa bahay at pambalot sa suman. Ang gitnang bahagi naman nito ay karaniwang ginagamit sa paggawa ng walis. Ang sasa din ay ginagawang suka na tinatawag na suka ng sasa. Ang sasa din ay maaring gamitin upang gumawa ng asukal at alcohol na tinatawag naming sasang lambanog. Ang bulaklak at buto nito ay maari din pagkunan ng pagkain at tubig. _____

III. STORIES ASSOCIATED WITH THE PLANT

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socio-political, socioeconomic, spiritual and then explain

Economic

Malaki ang magiging tulong ng Sasa sa paggawa ng mga produkto, ito ay magsisilbing kabuhayan at mapagkukunan ng pangtutos ng mga mamamayan ng bayang Sta.Cruz. Halimbawa na lamang ang sasang suka, asukal, at lambanog hindi lang nila ito mapapagkunan ng pangtustos ngunit magagamit din nila ito sa kanilang mga bahay

Social

Ang paggawa ng mga produkto mula sa dahon ng sasa ay di lang mapapagkunan ng kabuhayan ngunit magsisilbi din itong libangan n gating mamamayan, katulad na lamang ng paggawa ng basket, mats, hats, at iba pa maari ding maing libangan ang mga ito.

V. CONSERVATION

A. STATUS: (Indicate if the plant is critically endangered, endangered, vulnerable, other threatened species)

Hindi ito endangered dahil kusa itong tumutubo at madami nito sa buong lalawigan.

B. CONSTRAINTS/THREATS/ISSUES:

Significant Natural Resources (Plants)
Municipality of Mogpog
Province of Marinduque
Region MIMAROPA



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C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Hindi ito nakiitaan ng pagkaubos sapagkat maari itong itanim o nagtutubo lamang. Marami din ito mamumnga kaya madami itong nagiging buto na maarin itanim o mamumnga-munga na lamang.

VI. REFERENCES

KEY INFORMANT/S:	DIVINE GRACIA OLA CAPAYANG MOGPOG MARINDUQUE
REFERENCE/S:	
NAME OF MAPPER/S:	JANICE P. PARAS MAED MATHEMATICS TEACHING
DATE PROFILED:	MARCH 14, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Environmentally-Critical Areas
THEMATIC MAPS: HAZARD AND RISKS

NAME OF AREA: Brgy. Hinanggayon, Mogpog

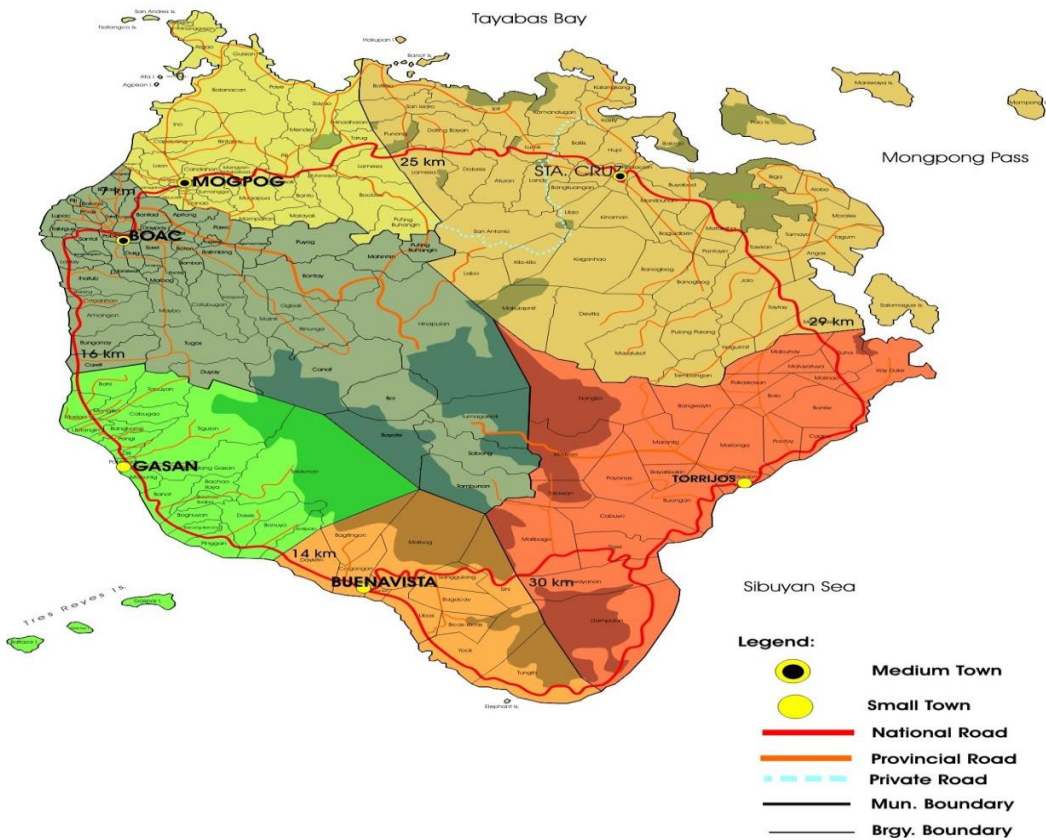
ADDRESS/LOCATION: Brgy. Hinanggayon, Mogpog, Marinduque 4901

Hinanggayon is situated at approximately 13.5572, 121.8692, in the island of Marinduque. Elevation at these coordinates is estimated at 125.8 meters or 412.7 feet above mean sea level.

EXISTING HAZARD TYPE: Landslide & Storm Surge

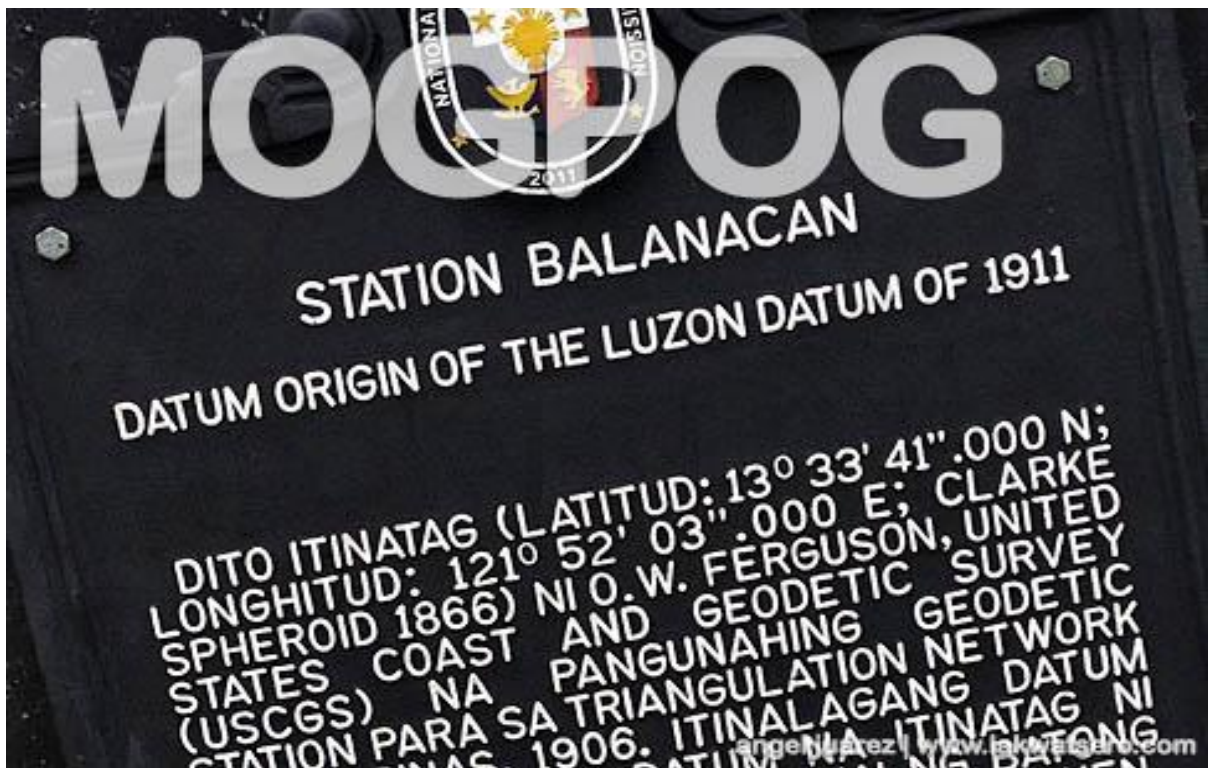
MAP:

MAP OF THE PROVINCE OF MARINDUQUE



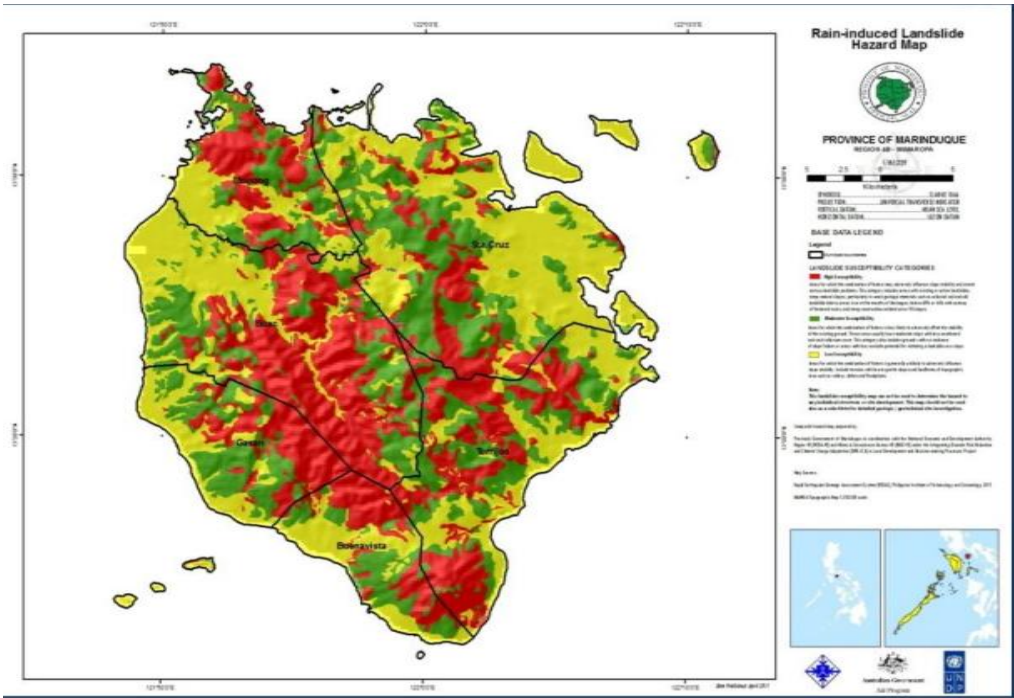
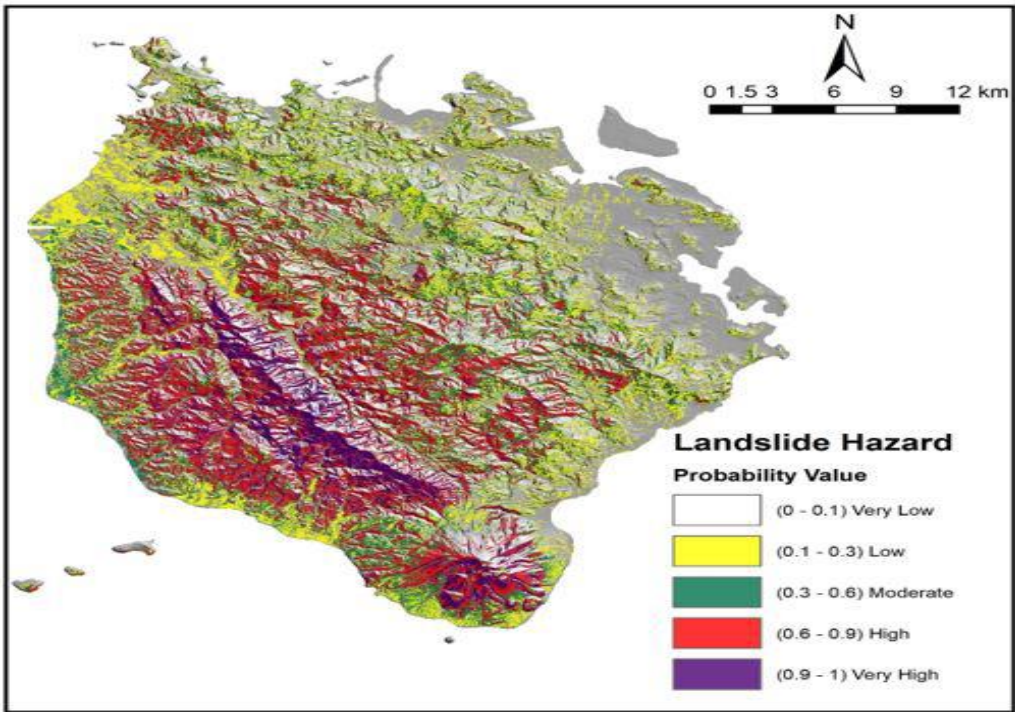


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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM





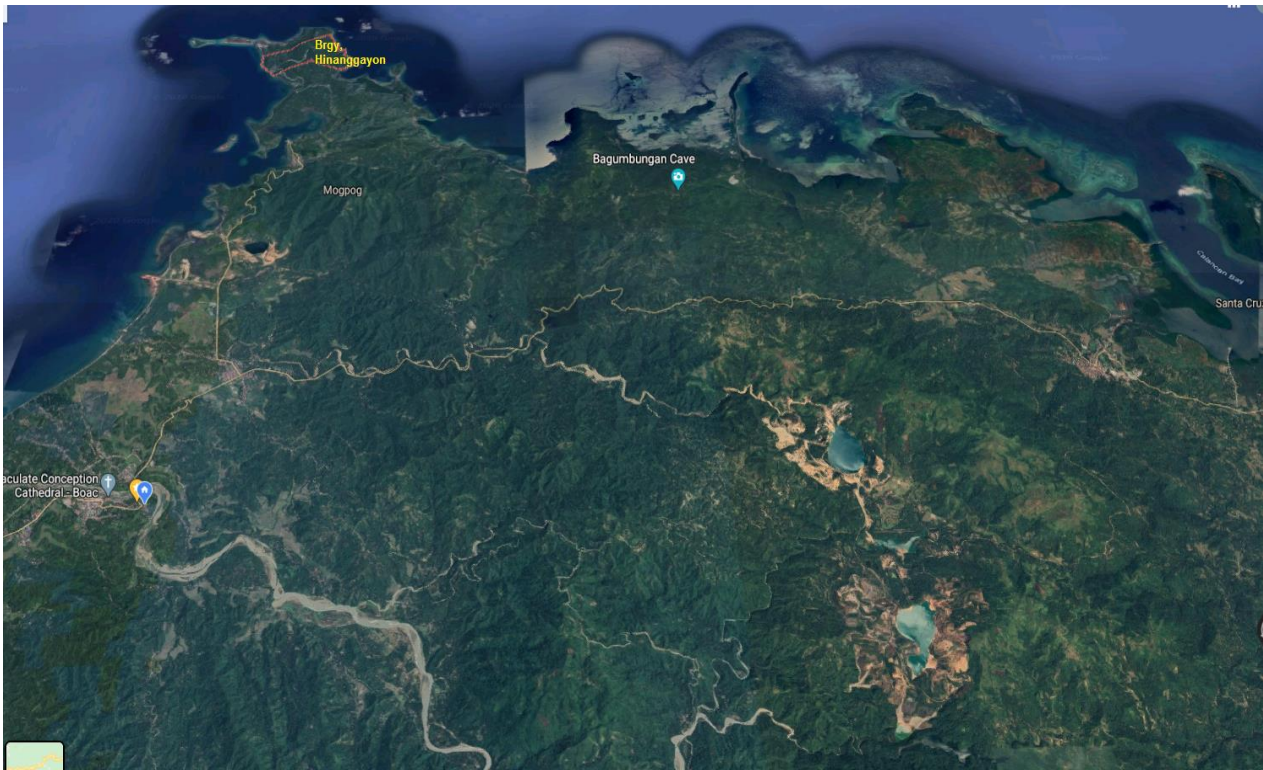
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CULTURAL MAPPING PROGRAM



Significant Natural Resources (Environmentally-Critical Areas)
Municipality of Mogpog
Province of Marinduque
Region MIMAROPA



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CULTURAL MAPPING PROGRAM



Brgy Hinanggayon in the Municipality of Mogpog is located at the North-western part of Marinduque

SUMMARY: *(Describe areas at risk especially heritage structures, properties or practices. May include other important data from Planning Office or MENRO)*

Brgy. Hinanggayon is one of 37 Brgys of Mogpog , Marinduque located in the Northern Part of this Municipality. Its population as determined by the 2015 Census was 495. This represented 1.45% of the total population of Mogpog. A former small barrio of Brgy Argao before it was elevated as a separate Barangay last 1954. With the discovery of Luzon Datum of 1911, this former small fishing village is now a major tourist attraction in Marinduque and a favourite spot of bikers and riders.

*Luzon Datum of 1911 - or Station **Balanacan**, this piece of stone marker is located on top of a hill that locals call Mataas na Bundok or Mt. Mataas in Barangay Hinanggayon, town of Mogpog. It is the primary geodetic reference or origin of all geological surveys in the Philippines which means all maps and surveys made in the country use the Luzon Datum as reference point. This Marker cemented the claim of Marinduque as the Geodetic Center of the Philippines*



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In 1906, the United State Coast and Geodetic Survey (USGS) now National Ocean and Atmospheric Administration (NOAA), established a geodetic marker drilled in a cubic meter of diorite rock on top of a mountain located at the boundaries of Brgy. Argao, Hinanggayon and Silangan. This geodetic marker is important for mapmakers hence as point number one. Luzon Datum of 1911 has first level accuracy. The Department of Tourism assisted the Local Government of Marinduque for the development of this site as well as the concreting and widening of the road leading to Luzon Datum of 1911.

Basing on the Landslide Susceptibility Map of Marinduque, Brgy Hinanggayon has a high probability of Landslides and has many incident report of landlines during major typhoons as reported by the Municipal disaster risk reduction and management office of Mogpog .

As per MLGOOO of Mogpog and Brgy Officials of Hinanggayon, their Brgy has been experiencing storm surges and landslides during typhoons thus continuous effort of addressing slash and burn practices of their constituents and massive plantation of “bakawan” trees are being undertaken by DENR Marinduque and Local Government of Mogpog to address these environment issues.

REFERENCES

KEY INFORMANT/S: Ariel R. Reginio, MLGOO – Mogpog, Marinduque

– Rowel Jalac - Brgy Captain (Hinanggayon)

References : Susceptibility to hazard map: An MGB MIMAROPA initiative to innovate

<https://www.philatlas.com/>

Enhance Provincial Development & Physical Framework Plan 2016-2025

<https://www.lakwatsero.com/spots/marinduque-luzon-datum-of-1911/>

<http://mogpog.gov.ph/>

NAME OF MAPPER: Russel P. Pielago

DATE PROFILED: March 13, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage
Category: Schools and Educational Complexes

NAME OF IMMOVABLE HERITAGE: Mogpog Central School

PHOTOS:



I. BACKGROUND INFORMATION

A. TYPE ☒ GABALDON ☐ IMELDA TYPE
 ☐ MARCOS TYPE ☐ OTHER _____

B. OWNERSHIP ☒ PUBLIC ☐ PRIVATE

C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude):
Gitnang Bayan, Mogpog
13.4732° North, 121.8610° East

D. AREA: 1. Total Land Area: 196 m² 2. Structure: School Building

E. YEAR CONSTRUCTED/ESTIMATED AGE: 1927/93

F. OWNERSHIP/JURISDICTION: Department of Education

G. DECLARATION/LEGISLATION: no information



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CULTURAL MAPPING PROGRAM

II. DESCRIPTION

A. Physical Description *(Describe the physical features – exterior, interior, landscape surrounding the structure)*

The school is bounded on the south by the Roman Catholic Church in Barangay Mataas na Bayan. On the east are residential houses of Dulong Bayan. On the northern portion very close to the school are business and residential houses. Westward across the street is the Marinduque Academy main building, the Municipal Building and covered court, the Court House and the annex building of Marinduque Academy.

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

Mogpog Central School was established in 1907 through the effort of the first elected Alkalde Mayor Regino Labao and with the cooperation of the people of the community. However, it was not until 1912 when the first batch of students formally enrolled in the newly established school. (It can be remembered that students at that time were used to go to the “conventos” for schooling.) Since then, it has become the seat of permanent education in this place.

A big building was built at the residence of Dona Cayetana Larraquel at Calle Roces, now Rizal Street in Dulong bayan. This served as a learning center for caton lessons. This was made of native materials: nipa, cabo negro, bamboo craft and good lumber and was artistically designed for learning purposes.

In 1927, the first Gabaldon Building was constructed in this school. Musically inclined students occupied one side of the building and took “banda” lessons.

C. Status ☒ Occupied ☐ Not occupied

III. STORIES ASSOCIATED WITH THE STRUCTURE

In the early 60’s, Mogpog Central School was named as a Pilot School in the Schools Division of Marinduque. This marked the highest point in the educational struggle of Mogpog.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain

The school is strategically established for the pupils coming from the nine adjacent barangays, namely, Danao, Mataas na Bayan, Dulong Bayan, Villa Mendez, Market Site, Gitnang Bayan, Nangka I, Anapog Sibucan and Candahon.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☐ Excellent
☐ Good
☒ Fair



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- ☐ Deteriorated
☐ Ruins

Remarks:

Damages caused by wood worms and termites are visible.

B. INTEGRITY OF THE STRUCTURE:

1. ☒ altered
☐ unaltered
2. ☐ moved
☒ original site

Remarks:

C. CONSTRAINTS/THREATS/ISSUE:

The significant items of value to heritage were lost when the building was renovated for different purpose.

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Major repairs were carried out with the help of the LGU and private individuals. Minor repairs were done thru MOOE.

The national government funded the major restoration of the building to its original form.

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage, with the consent of the owner/caretaker):*

Name of Object	Photo	Year produced or estimated age
none		

VII. REFERENCES

KEY INFORMANTS:	Senen Livelo, Amrela Ola
REFERENCES:	EBEIS, NSBI
NAME OF MAPPER:	Dino S. Nepomuceno
DATE PROFILED:	March 27, 2020

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CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage

Category: Monuments and Markers

NAME OF IMMOVABLE HERITAGE: BALANACAN SHRINE

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE:

<input type="checkbox"/> STATUE	<input type="checkbox"/> BANDSTAND	<input type="checkbox"/> FOUNTAIN
<input type="checkbox"/> WELCOME MARKER	<input type="checkbox"/> SHRINE	<input type="checkbox"/> OTHER
<input type="checkbox"/> WELL		

B. OWNERSHIP ☒ PUBLIC ☐ PRIVATE

C. ADDRESS/LOCATION/COORDINATES (*Longitude & Latitude*):

Balanacan, Mogpog is the barangay where the main shipping port of Marinduque is located. It is situated at approximately 13.5291, 121.8809 in the island. Elevation at these coordinates is estimated at 35.6 meters or 116.8 feet above mean sea level.

D. AREA: 1. Total Land Area: 2. Structure:

E. YEAR CONSTRUCTED/ESTIMATED AGE: Approximately 20 years

F. OWNERSHIP/JURISDICTION: Provincial and Municipal Government

G. DECLARATION/LEGISLATION:

II. DESCRIPTION

A. Physical Description *(Describe the physical features – exterior, interior, if applicable, landscape surrounding the structure)*



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Balanacan Shrine offshore from Balanacan Pier has the magnificent statue of Ina ng Biglang Awa. The large image of Ina ng Biglang Awa is built at a top of a shed on a hillock overlooking the sea. The Shrine has a sky blue and white colored-façade and is mostly made of concrete materials.

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

Ina ng Biglang Awa is the patron saint of Marinduque. November 11 marks the feast day of Ina ng Biglang Awa. Conversely, May 10 commemorates Her coronation as patron saint of the Diocese of Boac. In honor of Ina ng Biglang Awa's love and generosity among the Marinduqueños, a huge statue is built at Balanacan Port. The whole site of the statue serves as a religious monument or shrine. Today, it is locally known as "Balanacan Shrine".

Furthermore, the place of construction of Balanacan Shrine has a historical significance as Balanacan Harbor/Cove was the location chosen by the Spanish Admiralty for the construction and repair facility of the Spanish navy. The galleon "San Juan de Bautista" and almirante "San Marcos" were also built on this cove. As part of the historical events in the province, during the closing of World War II in 1944, two of the four Imperial Japanese Navy warships concealing in the cove were sunk by the American dive bombers from the USS Intrepid, killing thousands of Japanese. At present, two Japanese shipwrecks can be found under 140 feet of water for advanced wreck dives to explore.

III. STORIES ASSOCIATED WITH THE STRUCTURE

The Jesuits brought an old image of Immaculate Concepcion in 1621 when they first set foot in the island of Marinduque. Although there are no stories associated with Balanacan Shrine aside from being one of the religious monuments and tourist spots that can be visited in the province, below are some miracle stories associated with the patron saint, Ina ng Biglang Awa as posted by a blogger named Rainier at marysblissingblogspot.com on February 10, 2014:

- *"Muslim raids were common in the country, and the island of Marinduque was not spared of it. People fled to the church for refuge and to pray. The men defended the outer walls of the church fortress. Women and children were praying the rosary before the image of the Immaculate Conception. After three days of fighting, there was a shortage of food. There were many casualties on the part of the Christians. Defeat was impending. Suddenly a storm came, rain fell accompanied by lightning and thunder. A beautiful lady in white was seen on the walls of the fortress waving her hands as if driving the enemies away. This scared the Muslims who retreated to their vintas in fear and confusion. The old image brought in by the Jesuits was placed on the spot where she appeared and given the name, Biglang Awa."*
- *"Justina Manubay was blind since birth. She promised to serve the Virgin, build her house near the shrine. She prayed day and night before Our Lady. At the age of 60, she fully gained her sight."*
- *"Former Hermana Julieta Marbello's son was spared from death when the tanker in which he worked exploded."*
- *"Asuncion B. Madrigal and her companions were crossing from Lucena to Marinduque by a sailboat when they were caught by a storm. They were tossed and turned by giant waves and thought that they would not make it. They sought the intervention of Our Lady and after a*



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turbulent night, they found themselves drifting safely back to shore. She served as the official Recamadera of the Virgin from May 1949 to June 1973.”

Furthermore, many Marinduqueños believed that Ina ng Biglang Awa protected them from the wrath of the supertyphoon “Yolanda” way back 2013. Through the years, many devotees have visited the Diocesan Shrine of Mahal na Birhen ng Biglang Awa for healing and miracles.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain

Historical Significance – The Balanacan Cove where the Balanacan Shrine is constructed was the location chosen by the Spanish Admiralty for the construction and repair facility of the Spanish navy.

Spiritual Significance – The Balanacan Shrine serves as a religious monument in the island.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☐ Excellent
- ☐ Good
- ☐ Fair
- ☐ Deteriorated
- ☐ Ruins

Remarks:

The Shrine is in good condition.

B. INTEGRITY OF THE STRUCTURE:

- | | | | |
|----|------------------------------------|----|--|
| 1. | <input type="checkbox"/> altered | 2. | <input type="checkbox"/> moved |
| | <input type="checkbox"/> unaltered | | <input type="checkbox"/> original site |

Remarks:

It is a well-designed structure and has a structural integrity. At present, there is no possible collapse occurrence for the entire structure.

C. CONSTRAINTS/THREATS/ISSUES:

Storm surge

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Structure and Paint Restoration



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VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage, with the consent of the owner/caretaker):*

Name of Object	Photo	Year produced or estimated age
N/A		

VII. REFERENCES

KEY INFORMANT/S:
REFERENCE/S: canadianinquirer.net
Marysblessingbblogspot.com
Explora.ph
NAME OF MAPPER/S: NIKKA MAE JIMENEZ ADLING
DATE PROFILED: March 14, 2019

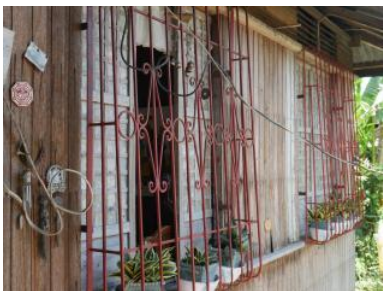


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CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage
Category: Heritage Houses/Vernacular Architecture

NAME OF IMMOVABLE HERITAGE: HERITAGE HOUSES

PHOTO:



I. BACKGROUND INFORMATION

A. PERIOD: ☐ INDIGENOUS ☐ AMERICAN PERIOD ☒ POSTWAR
☐ SPANISH PERIOD ☐ WORLD WAR II PERIOD

B. OWNERSHIP ☐ PUBLIC ☒ PRIVATE

C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude): Capayang, Mogpog, Marinduque

D. AREA: 1. Total Land Area: 70 m² 2. Structure: Wooden

E. YEAR CONSTRUCTED/ESTIMATED AGE: 1945/75 years

F. OWNERSHIP/JURISDICTION: Francisco Logdat and Prudencia Marigocio (1st Generation)
Dominador Milambiling Los Baños and Candelaria Logdat Los Baños (2nd Generation)
CURRENT OWNER: Hernando Logdat Los Baños (3rd Generation)

G. DECLARATION/LEGISLATION: Not stated

II. DESCRIPTION

A. Physical Description (Describe the exterior, the interior (the various rooms of the house, the stairs, the floor, the architectural details such as woodcarvings, windows, implements, caryatids and others), and the surrounding landscape and other structure around the house such as the water source/cistern/well, camarin/kamalig, gazebo, and/or pergola).

The 1940s two-story house is generally done in a classical revival style with a few Spanish colonial elements. Some Spanish colonial decorative elements can be seen in the house, such as the original windows made from wood and “capiz”, the original posts made from “bitik” wood in the corners of the house, the floor in the receiving area, and the archway made from wood panels which separates the receiving area from the formal dining area. The receiving area has a lot to offer. Most of the furniture pieces and displays will amaze anyone because of its intricate style and quality.



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On the right side of the receiving area are the windows with iron grille that is actually for safety purposes. As you walk through, the wooden piano will captivate you leading to the dining area. Before heading to the dining area, you'll see portraits of the original owner of the house. Cabinets that are originally crafted by the original owner.

The bedroom is located on the second floor of the house. It is simply furnished with an ornately carved, dresser, and aparador. The side door in the dining area leads to the rear of the house. This door opens to a newly established room serves as kitchen. At the back of the heritage house is an open area good for planting.

B. History of the Structure *(Write the history of construction, use/function of the building over the years, history of intervention)*

The house was built in the 1940s according to Mr. Hernando L. Los Baños, the current owner of the house. His grandfather was a carpenter and decided to build the house. According to Mr. Los Baños, the materials that were used were from different towns transferred to the construction site or area just by walking. Over the years it provides a relaxing and comfortable shelter to the family. Seven (7) years ago, Mr. Los Baños decided to build a room in the rear part of the house where the kitchen can be found. The stairs are also renovated leading to the second floor. The nipa roofs were also replaced by corrugated roofs. The interventions were made to enhance the quality of the house.

III. STORIES ASSOCIATED WITH STRUCTURE

According to the informant, he feels secured and comfortable in the house as his shelter over the years. He is whole heartedly valuing the house for it was built by his grandfather and a treasure inherited from his parents. He says that the displays and furniture bring back memories. He remembers how they were during the old times. He treasures the house and everything in it for it give him company and comfort.

IV. SIGNIFICANCE

(Indicate type of significance, e.g. historical, aesthetic, economic, social, political, and then explain)

The house is being preserved for aesthetic value because of its original structure, furniture, and displays being well preserved.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- ☒ In good condition
- ☐ deteriorated
- ☐ ruins

Remarks: The house is still in good condition for it is being well preserved by the owner.



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

B. INTEGRITY OF THE STRUCTURE:

1. ☒ altered
☐ unaltered
2. ☐ moved
☒ original site


Remarks: There were some alterations to enhance the quality and safety of the house.

C. CONSTRAINTS/THREATS/ISSUE: Possible threats would be typhoon and earthquake.

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Although there is no assistance or conservation measures from the community or government, Mr. Los Baños takes good care of the house whole-heartedly to preserve its novelty.

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage):*

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material
1.	Old Painting		1945/ 75 years		The frame is made of wood.
2.	Jar		1920/ 100 years		The jar is made of clay.
3.	Flat Iron		1945/ 75 years		The flat iron is made of metal.
4.	Wooden Chairs		1945/ 75 years		The chairs are made of wood.
5.	Cabinet		1920/ 100 years		The cabinet is made of wood.



Form 2G series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

VII. REFERENCES



KEY INFORMANT/S: Mr. Hernando Logdat Los Baños

REFERENCE:
NAME OF PROFILER/MAPPER: Sheriden May S. Bathan
DATE PROFILED: March 14, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Religious Object

NAME OF OBJECT: SAINT DOMINIC

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE: ☐ IMAGE ☐ VESTMENT/ATTIRE ☐ LITURGICAL /RITUAL OBJECT
 ☐ SCULPTURE ☐ RELIC ☐ OTHER _____

B. RELIGION/DENOMINATION WHERE OBJECT IS ASSOCIATED:

Roman Catholic

C. YEAR/DATE PRODUCED:

No Exact Details

D. ESTIMATED AGE:

More than 100 years

E. NAME OF OWNER:

Vicente Hidalgo Nepomuceno

F. TYPE OF ACQUISITION:

Inherited from his parents



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CULTURAL MAPPING PROGRAM

II. DESCRIPTION OF THE OBJECT

(Describe the Material, Dimensions, Color, Markings, Design, Use, etc.)

The image was made out of wood, skin tone in color with the height of 4 feet. He has star above his head which relates that when Dominic was baby his grandmother saw a star on his forehead during the baptism. He hold a book that signifies of being a preacher. He was a Castilian priest and founder of Dominican Order . St. Dominic is the patron saint of astronomers.

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED

Saint Dominic’s image passed from generation to generation through the Clan of Nepomuceno, those who have the capabilities of offering and devoting prayers and masses. It is believed that this image always give blessings and good life to the devoted family.

According to Emerita Nepomuceno Estrella St. Dominic’s novena is on the month of October in line with the Rosary month. They offer nine day of prayer and novena and on the feast day of the rosary is also the feast day of St. Dominic. Its image is

IV. SIGNIFICANCE

A. PRIMARY CRITERIA (Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain)

Spiritual Significance - Saint Dominic died on August 6, 1221, canonized July 3, 1234; feast day August 8, founder of the Order of Friars Preachers (Dominican), a mendicant religious order with a universal mission of preaching, a centralized organization and government, and a great emphasis on scholarship.

B. COMPARATIVE CRITERIA (Indicate Provenance, Representativeness, Rarity, Interpretive Potential)

V. CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input type="checkbox"/> YELLOWING	<input type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input type="checkbox"/> BRITTLE	
	<input type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
	<input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	

Remarks:

The image was clean, intact and in good condition because it has curio cabinet that served as the protection from any harm and pest.



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CULTURAL MAPPING PROGRAM

B. CONSTRAINTS/THREATS/ISSUES:

In a clan there should be a devotee so that it can be pass from generation to generation but some of them refused to do the responsibility due to some reasons. Those who are well known and can afford mostly do the honor.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

The image is well protected and conserved, they sewed new dress and repaint it if needed.

VI. REFERENCES

KEY INFORMANT/S: EmeritaNepomuceno Estrella

REFERENCE:

NAME OF MAPPER/S:



LORNA Q. RIVAMONTE

Ed. D. Student

March 23, 2020

DATE PROFILED:



Form 3D series January 2019

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Works of Industrial/Commercial Arts

NAME OF OBJECT: SINGER SEWING MACHINE (G SERIES)

PHOTO:



Significant Tangible Movable Heritage
Municipality of Mogpog
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

I. BACKGROUND INFORMATION

A. TYPE:	<input type="checkbox"/> FURNITURE	<input type="checkbox"/> CERAMIC	<input type="checkbox"/> METAL HERALDIC ITEM
	<input type="checkbox"/> WOOD HERALDIC ITEM	<input type="checkbox"/> MEDAL	<input type="checkbox"/> BADGE
	<input type="checkbox"/> COIN	<input type="checkbox"/> INSIGNIAS	<input type="checkbox"/> COAT OF ARMS
	<input type="checkbox"/> CREST	<input type="checkbox"/> FLAG	<input type="checkbox"/> BUTTONS
	<input type="checkbox"/> ARMS AND AMMUNITION	<input type="checkbox"/> VEHICLE	<input type="checkbox"/> SHIP/BOAT
	<input checked="" type="checkbox"/> OTHER <u>INDUSTRIAL MACHINE</u>		

B. YEAR/DATE PRODUCED: 1910

C. ESTIMATED AGE: 110 years old

D. NAME OF OWNER: DR. LIZA MARIE M. MANOOS

E. TYPE OF ACQUISITION: Passed down to her by her mother JACINTA MAGAHIS MANOOS who inherited it from her grandmother MARIA MARCIANO MAGAHIS.

II. DESCRIPTION OF THE OBJECT

The sewing machine belongs to the G Series produced by Singer Sewing Company in 1910. It is originally a hand driven type of sewing machine that is like a stand-alone one without the common base stand, pedal and wheel as we commonly see in most vintage sewing machines. The base, bed, pedal and wheel were donations of Nicolasa Liyag, a family friend of Jacinta M. Manoos, who owned an antique sewing machine as well.

The object has a Serial No. G0754607. Based on the List of Singer Sewing Machines produced worldwide. This one was manufactured on January 8, 1910 as part of the batch comprising 50,000 units and making it 110 years old by now.

It is originally black in color. Primarily made of solid metals and stainless parts. However, through the passing of time, the exterior of the main machine, the donated support stand and other peripherals have become rusty as a reaction to the common environment oxidation process.

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED

The original owner, Maria Marciano Magahis, the grandmother of the current owner, used the machine for personal purposes. Her daughter, Jacinta Magahis Manoos, used it for commercial tailoring in her maiden days. Her family was the supplier of dresses in Batangas where the cloth came from. She also used it for sewing academic gowns within the years covering the 1980s to 2008. Her children, nieces, nephews, and grandchildren even enjoyed wearing shorts, dusters, and dresses sewn by her.

Jacinta then passed it down to her lone daughter who is now the current owner, Dr. Liza Marie M. Manoos, who used it as well for commercial purposes. She recalled that the said sewing machine was instrumental



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to her being awarded with the Best in Garments when she graduated in High School from the Marinduque School of Arts and Trades (MSAT), now presently known as Marinduque State College (MSC). As a designer and sewer, Dr. Manoos used the machine for commercial purposes by making curtains, bed covers, pillow cases, and even her master’s academic gown was sewn using it.

The object has become both a personal and source of income for the clan aside from it becoming an heirloom of the family.



1st Generation Owner
MARIA MARCIANO MAGAHIS



2nd Generation Owner
JACINTA MAGAHIS MANOOS



3rd Generation Owner
DR. LIZA MARIE MAGAHIS MANOOS

IV. SIGNIFICANCE

A. PRIMARY CRITERIA *(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, and spiritual then explain)*

Primary significance of having the sewing machine in the family since its acquisition is socioeconomic in nature. Mrs. Maria M. Magahis used the sewing machine on a personal basis for making dresses for her children. In this context, the family is able to save on cost of having such mentioned sewn by a tailor or dressmaker.

Mrs. Jacinta M. Manoos and eventually her only daughter Dr. Liza Marie M. Manoos utilized it commercially by accepting orders for curtains, dresses, bed covers, pillow cases, and academic gowns.



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B. COMPARATIVE CRITERIA *(Indicate Provenance, Representativeness, Rarity, Interpretive Potential)*

The idea for the sewing machines date back to Europe's Industrial Revolution of the 18th century. The first patent for something resembling a sewing machine was held by Thomas Saint, an English inventor. The first truly functional machine was created by Barthelemy Thimonnier in 1830.

Singer Corporation is an American manufacturer of domestic sewing machines, first established as I. M. Singer & Co. in 1851 by Isaac Merritt Singer with New York lawyer Edward Clark. Best known for its sewing machines, it was renamed Singer Manufacturing Company in 1865, then the Singer Company in 1963. The company remains the best manufacturer of sewing machines worldwide up to this day. Its production is monitored through the given serial numbers to each unit and according to the Singer Company, a sewing machine that is more than a hundred years is considered antique while those that aged over 50 years are treated as vintage. In this case, the Singer Sewing Machine which is by now 110 years old, currently owned by Dr. Liza Marie M. Manooos, is considered antique.

CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input type="checkbox"/> YELLOWING	<input type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input checked="" type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input checked="" type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input checked="" type="checkbox"/> BRITTLE	<u>NEEDLE HOLDER</u>
	<input type="checkbox"/> LOSSES	<input checked="" type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input checked="" type="checkbox"/> OTHER <u>RUST</u>
	<input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	

Remarks:

Discoloration has set-in to the object as its current rusty color is very evident. Stains may also be seen on the wood base as a result of moisture exposure and changes in the temperature of the environment contributing to its brittleness. Abrasions are also present, primarily on the wood base. The part and screw to hold the needle is already missing and the replacement part for the model is no longer available in the market rendering the machine to be non-functional.

B. CONSTRAINTS/THREATS/ISSUES:

As it is by now 110 years old, replacement parts for the model are no longer supplied by the Singer Company making it a big challenge to make it functional once more.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of community, provincial, national)*

Aside from frequent dusting, no other conservation measures are being employed to the object.



Form 3D series January 2019

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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VI. REFERENCES

KEY INFORMANT/S:

Dr. Liza Marie M. Manoos (Granddaughter of the Original Owner)



REFERENCE/S:

The History of Sewing Machines
(<https://study.com/academy/lesson/history-of-the-sewing-machine.html>)

The History of Singer Sewing Machines
(https://en.wikipedia.org/wiki/Singer_Corporation)

The Singer Sewing Machine Serial Number Database
(<https://www.ismacs.net>)

NAME OF MAPPER/S:

Christopher J. Rebistual

DATE PROFILED:

March 22, 2020



Form 3E series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Artwork

TITLE: OLD PHOTO IN SEPIA COLOR
(refer to certificate of authenticity or provenance if available; sometimes details are found at the back of a painting or at the bottom of a sculpture)



I. BACKGROUND INFORMATION

A. TYPE: ☐ PAINTING ☐ SCULPTURE ☐ PRINTWORK
 ☐ CARVING ☐ PHOTO ☐ SKETCH
 ☐ DRAWING ☐ OTHER _____

B. ARTIST:

C. NATIONALITY OF ARTIST:

D. DATE CREATED: 1974
(usually found near signature, back of painting or bottom or side of sculpture)

E. OWNER/COLLECTOR/ORIGIN: Rodrigo Verceles

F. PREVIOUS OWNER/S: Arnel Verceles

G. CURRENT OWNER: Arnel Verceles

H. ADDRESS: Balanacan, Mogpog, Marinduque



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

II. DESCRIPTION

A. MEDIUM/MATERIAL: (e.g. oil or acrylic on canvas, watercolor or charcoal on paper, fiber cast, mixed media etc. refer to certificate of authenticity, if available)

B. DIMENSIONS: (in centimeters)
Height: 20.3 Width: _____
Length: 25.4 Diameter: 32.5

C. EDITION FROM ORIGINAL:
(if series; usually found near signature, e.g. 1/10 means it is the first of ten pieces)

D. SUBJECT: (e.g. portrait, seascape, cityscape, landscape, nude etc.)

Portrait

E. PROVENANCE

Verceles Family

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED WITH ARTWORK

Ang nasa larawan ay sina Arnel Verceles at ang kaniyang pinsan na si Ruth Roldan. Ito ay kuha sa bahay ni Ruth Roldan mga apat na metro lamang ang layo sa bahay ni Arnel Verceles. Madalas silang naglalaro ng doctor dotoran o gamot gamutan dahil iyon ang kanilang pangarap. Kaya naman tuwang tuwa dito ang kanyang tiyahin na siyang kumuha ng larawan.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Family remembrance

Ang larawan ay nagsisilbing alaala ng kabataan o kamusmusan ni Arnel Verceles na may pangarap na agad sa murang edad.

V. CONSERVATION

A. PHYSICAL CONDITION:	<input type="checkbox"/> YELLOWING	<input type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input type="checkbox"/> BRITTLE	_____
	<input type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
	<input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	_____

Remarks:

Napakaayos pa ang nasabing larawan walang anumang sira.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

B. THREATS/ISSUES/CHALLENGES:

- May asawa na ngayon si Arnel Verceles subalit wala silang anak kaya maaaring walang mag-ingat nito paglipas nila.

C. CONSERVATION MEASURES:

- Napakaingat ni Rodrigo Verceles ang ama ni Arnel Verceles sa mga larawan. At namana ang katangiang ito ni Arnel Verceles. Kung kaya’t kahit lumipas ang 46 taon ay maganda pa din ang larawan.
- Ang kanyang mga koleksyon ng mga larawan ay nakalagy sa album na ligtas sa insecto, tubig o anumang maaring magpahamak sa larawan.

VI. REFERENCES

KEY INFORMANT/S:



Pangalan: Arnel Verceles
Kapanganakan: Agosto 1, 1970
Edad: 50

REFERENCE/S:

NAME OF PROFILER/MAPPER: Magielyn M. Rey

DATE PROFILED: March 29, 2020

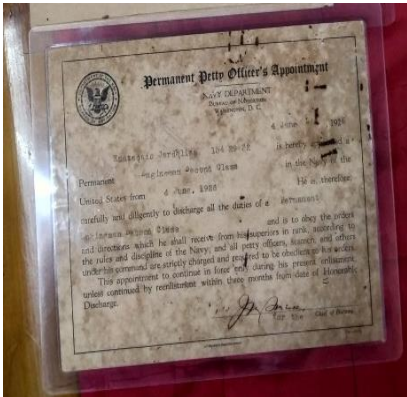
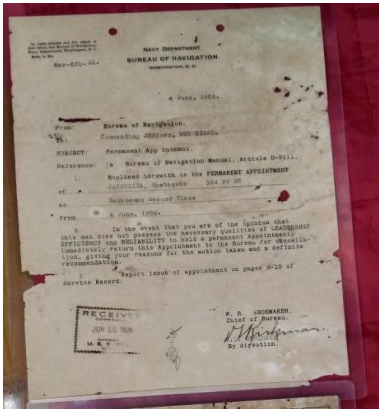


NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage
Category: Archival Holdings

TITLE OF RECORDS: PERMANENT APPOINTMENT OF US NAVY SECOND CLASS ENGINEMAN
EUSTAQUIO LACATAN JARDELEZA

PHOTO:



I. BACKGROUND INFORMATION

- A. TYPE OF MATERIAL: ☒ Paper ☐ Manuscript
☐ Parchment/Vellum ☐ Books
☐ Photographs ☐ Negatives/Positives
☐ Magnetic Media (tapes, cds, dvds) ☐ Others _____

B. DATE OF RECORD: JUNE 4, 1926

C. VOLUME/SIZE OF RECORD: 8.5cm. x 11cm.

D. ARRANGEMENT:

- ☐ Alphabetical ☐ Numerical ☐ Chronological ☒ Not applicable ☐ Others _____

E. OFFICE OF ORIGIN/CREATOR: US NAVY DEPARTMENT (BUREAU OF NAVIGATION)

F. CONTACT PERSON: MRS. IMELDA JARDELEZA (Daughter-in-law)

II. DESCRIPTION

- A. DESCRIPTION OF MATERIAL: ☒ Mounted ☐ Fasteners
☐ Lining ☐ Ribbons
☐ Seals ☐ Tapes
☐ Previous repairs **They were laminated to prevent paper from decaying**



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

B. REMARKS: Although the certificates were 94 years of age, they were preserved properly by the family of Mr. Eustaquio Jardeleza. To avoid the paper from decaying, Mrs. Imelda Jardeleza, the daughter-in-law, and a former Master Teacher I at Mogpog Central School, laminated them last 2018.

III. STORIES/NARRATIVES/BELIEFS/PRACTICES ASSOCIATED ASSOCIATED WITH ARCHIVAL HOLDING

Mr. Eustaquio L. Jardeleza was one of the children of Belarmino Larraquel Jardeleza and Fabiana Mendiola Jardeleza. He had studied until Grade 4 only and decided to leave for Manila by means of a barge that transported livestock. On January 6, 1912 he arrived at California when he was twenty one years old. On November 4, 1913, he was enlisted at the United States Armed Forces, particularly the Naval Command at Mare Island, California.

He was reenlisted as Engineman, Second Class at Manila on December 22, 1923 and board U.S.S Rizal until January 15, 1929. He received his permanent Appointment on June 4, 1926.

IV. SIGNIFICANCE

PRIMARY CRITERIA *(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain)*

HISTORICAL:

During the Japanese occupation, Mr. Eustaquio L. Jardeleza was appointed Sub-Cabo of the fifteen man RONDA TEAM by the Chief of Police, Felipe S. Saporna, upon order of the Municipal Mayor Lauro L. Go, dated September 12, 1942.

SOCIOECONOMIC:

After Mr. Jardeleza’s retirement from service on September 4, 1930, he was transferred to the Fleet Naval Reserve of the United States the office of which was at Sangley Point, Cavite. HE had this military status for 24 years.

On February 8, 1933, at the age of 41, he got married to Ms. Artemia Jalos Lavares, 32. She was a graduate from University of the Philippines School of Nursing on May 12, 1925. They had 7 children and one of those is Mr. Braulio Jardeleza, the husband of Mrs. Imelda Jardeleza, and a former Elementary Teacher at Mogpog Central School and also the former President of Quezon-Roxas High School in the year 2009-2013.

Mr.Eustaquio and Mrs. Artemia Jardeleza were able to raise their children well and had their college education.

COMPARATIVE CRITERIA *(Indicate provenance, representativeness, rarity, interpretive potential)*

RARITY: Certificates like these right now are so rare given the fact that there is only limited number of people who were given the opportunity before to work abroad, especially with the United States.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
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CULTURAL MAPPING PROGRAM

V. CONSERVATION STATUS

A. PHYSICAL CONDITION:	<input type="checkbox"/> YELLOWING	<input type="checkbox"/> FADING	<input type="checkbox"/> ACCRETIONS
	<input type="checkbox"/> STAINS	<input type="checkbox"/> FOXING (BROWN SPOTS)	<input type="checkbox"/> HOLES
	<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
	<input type="checkbox"/> TEARS/BREAK	<input type="checkbox"/> BRITTLE	
	<input type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	
	<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
	<input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	

Remarks:

B. CHALLENGES/THREATS/ISSUES:

Typhoon, Fire, insects, and flood are some of the threats that the certificates are facing.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of community, provincial, national)*

To conserve the certificates of Mr.Eustaquio L. Jardeleza, Mrs. Imelda Jardeleza laminated them last 2018. She also placed them in a plastic cabinet.

VI. REFERENCES

KEY INFORMANT/S: MRS. IMELDA JARDELEZA



REFERENCE/S: DIARIES OF MR. EUSTAQUIO JARDELEZA, AND WRITTEN BIOGRAPHY

NAME OF MAPPER/S: JENIFER P. FEVIDAL

DATE PROFILED: MARCH 17, 2020



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage

Category: Social Practices, Rituals and Festive Events

NAME OF THE ELEMENT: Mogpog Courtship and Wedding

I. BACKGROUND INFORMATION

- | | | |
|-------|--|--|
| TYPE: | <input type="checkbox"/> Social Practice | <input type="checkbox"/> Worship rites |
| | <input type="checkbox"/> Traditional Governance/Justice system | <input type="checkbox"/> Rites of passage |
| | <input type="checkbox"/> Settlement patterns | <input type="checkbox"/> Birth, wedding, funeral rituals |
| | <input type="checkbox"/> Cuisine/Culinary traditions | <input type="checkbox"/> Fiesta/Festival |
| | <input type="checkbox"/> Traditional Games/Sport | <input type="checkbox"/> Kinship ceremonies |
| | | <input type="checkbox"/> Other |

PHOTO: (if applicable)

GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: (Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)

Mogpog is a coastal municipality in the island province of Marinduque. The municipality has a land area of 108.06 square kilometers or 41.72 square miles which constitutes 11.34 % of Marinduque’s total area. Its population as determined by the 2015 Census was 34, 043. This represent 14.52% of the total population of Marinduque province, or 1.15% of the overall population of the MIMAROPA region. Based on these figures, the population density is computed at 315 inhabitants per square kilometre of 816 inhabitants per square mile. Mogpog has 37 barangay. One of the barangay is Dulong Bayan.

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: (Tick appropriate box/es.)

- ☐ Performing arts
☐ Oral traditions and expressions
☐ Knowledge and practices concerning nature and the universe
☐ Traditional craftsmanship
☐ Other(s) _____

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

A. Summary of the element (Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data)

In our Province there are different rituals in courtship, pamamanhikan and wedding. In the Barangay Dulong Bayan one of the barangay in the town of Mogpog they have ritual before the two lovers get married like courtship, pamamanhikan and the wedding. During the courtship the lady need a companion everywhere she goes. The lady and the man are not allowed to go somewhere together. During the old times harana is one of the best part of courtship. During the harana every moves of the young man and the girl has meaning. Like if the young man stand in



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the front of the door that means he want to get inside, and if the young man stand near in the window he wants the lady to look out of the window. If the lady wants to look at the window there are right movement also, the lady needs to be modest. That time the girl and the young man are not allowed to talk outside. The young man used guitar and badyo during the harana. After the harana the young man will served to the family of the lady. Splashing wood (*magsisibak ng kahoy*) and pitching water (*Mag – igib ng tubig*) is the famous kind of service to the family of the lady. The next one is *pamamanhikan* the family of the young men are going to the house of the lady they are bringing some foods like adobo, pansit, coconut wine, etc. The family of the men have a spoke person that spoke a meaningful words during the pamamanhikan. In pamamanhikan the family of the girl will request to the family of the boy. Sometimes the family of the lady request to reconstruct the house of the lady. The family of the boy and lady will have an agreement about the wedding. The both parents will set a date of the wedding. During the wedding ceremony. The bride is wearing a wedding dress/gown and the groom will wear a suit. There are principal sponsors to witness ate wedding ceremony and also the secondary sponsors to assist during the ceremony. The reception was held at the residence of the bride, there is a long table that the visitors and celebrant will use. The relatives of the bride and the groom will be recognize by giving coconut wine or tuba and the said relatives will give money or gift to the newlywed. After the reception there is called urungan the newlywed will go to the house of the groom. The groom will stay to the house of the bride, while the bride will go to the house of the groom after an hour the groom will go to the bride.

B. Culture-bearer/s and practitioner/s of the element (*Description of person/s or people practicing the intangible heritage*)

It is the period of development towards as intimate relationship wherein a couple get to know each other and decide if there be an engagement followed by a marriage. Wedding tradition and customs vary greatly between cultures, ethnic groups, religions, countries, and social classes. A wedding is a ceremony where two people or a man and lady are united in marriage.

C. Mode of transmission (*Describe how the intangible practice is passed on*)

In the old times and until now in the millennial time courtship and wedding is important. It is transmitted in different ways. The Courtship, pamamanhikan and the wedding is part of the culture of every Filipino even the Marinducanon.




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D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
	Courtship					Courtship is an old – fashioned word, assuming that two people who love each other will eventually get married.
	Paninilbuan					Paninilbihan is the one way to find out if the suitor is really serious and love the girl.
	Pamamanhikan					Pamamanhikan is the asking for the girl’s parents’ permission to wed the affianced pair. The custom symbolizes honor and respect for the parents, seeking their blessing and approval before getting married.



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	Wedding					Wedding is ceremony where two people are united in marriage.
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E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
	NONE		

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

The wedding rituals are significant in such way that, it is a big part of a tradition of the community. If the man and women respect and cherish each other. It is a way to have a family. In the Catholic Church it is an important sacrament. Marriage is the beginning the beginning of the family and it is a life-long commitment. It also provides an opportunity to grow in selflessness as you serve wife and children. Marriage is more than a physical union. This union mirrors the one God and His Church.

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

This different ritual during wedding are still practice in the municipality of Mogpog, Marinduque in different ways it is depend to the planed of the family of the boy and the girl.ko

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: (Reasons for the condition/status)

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- ☐ transmission, particularly through formal and non-formal education
- ☐ identification, documentation, research
- ☐ preservation, protection
- ☐ promotion, enhancement
- ☐ revitalization

Description of Safeguarding Measures Taken:



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VI. REFERENCES

SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

- ☐ Audio/video recording
- ☐ Photographs and sketches
- ☐ Others (e.g. Music notations etc.) _____

KEY INFORMANT/S:
(Include basic information on the informant's background)

REFERENCE/S AND OTHER RESOURCES:



Mrs. Erlinda Liles
From: Dulong Bayan, Mogpog, Marinduque

NAME OF PROFILER/MAPPER:
Renrose F. Pelobello
DATE PROFILED: March 12, 2020



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Mapping of Significant Intangible Cultural Heritage
Category: Traditional Craftsmanship

NAME OF THE ELEMENT: BAMBOO FURNITURE MAKING

I. BACKGROUND INFORMATION

- TYPE:
- | | | |
|--|--|---|
| <input type="checkbox"/> Textile-making/Weaving | <input type="checkbox"/> Metallurgy/ Smithing | <input type="checkbox"/> Carving |
| <input type="checkbox"/> Embroidery | <input type="checkbox"/> Pottery | <input type="checkbox"/> Woodworking |
| <input type="checkbox"/> Jewelry/adornment -making | <input type="checkbox"/> Basketry | <input type="checkbox"/> Sculpture |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> Print-making | <input type="checkbox"/> Shelter-making |
| <u>Bamboo Furniture Making</u> | <input type="checkbox"/> Musical Instrument-making | <input type="checkbox"/> Boat-making |

PHOTO:



GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: *(Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)*

-Upland, Mountainous, and agricultural Based community.

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: *(Tick appropriate box/es.)*

- ☐ Performing arts
☐ Social practices, rituals and festive events
☐ Knowledge and practices concerning nature and the universe
☐ Oral traditions and expressions
☒ Other(s) _____

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

A. Summary of the element *(Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data)*

You've probably heard of bamboo furniture or other structures and the fact that this is an eco-friendly material, considerably superior to others based on this particular criteria. But is this actually true? Well, yes and no but mostly yes. Still, with bamboo things are a bit brighter and that's because bamboo grows faster than any other woody plant in the world. It also needs few



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pesticides and fertilizers and little irrigation. The Bamboo Sala Set is one of the best native traditional handicrafts in the Philippines.

Bamboo, though in the grass family, is woody in nature and is widely recognized as one of the fastest growing woody plants ever known to man. Bamboo poles are unique in the sense that though light , they have high strength and durability properties . This characteristic can be attributed to its hollow stem and nodes. Bamboo used in the construction industry can be either in the form of full culms of splits.

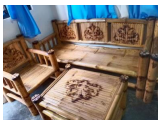
B. Culture-bearer/s and practitioner/s of the element (Description of person/s or people practicing the intangible heritage)

Mr. Dante Malilom is 52 years old now. He makes furniture made up of bamboo. He is living in a upland area of Barangay Bintakay where the place are riches in Bamboo, reason why he choose bamboo furniture as one of his source of income. He is also a great coconut farmer and a husband. One of his past times during his early childhood is making a toy wood carpentry, and as he grow older he loves to make sala set made up of bamboo. His everyday living is devoted to make a bamboo furniture and cultivating his own agricultural lands.

C. Mode of transmission (Describe how the intangible practice is passed on)

His skills in bamboo furniture was through watching his father and older brother.His particular expertise in making bamboo furniture was not able to transmit because he has no child.

D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
1.	Bamboo Sala Set		1 year	About 6 feet in length and .5 meter width	Tinikan Bamboo	Furniture

E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
1.	Bamboo		Walls
2.	Rosal		Decorative Design

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

Bamboo home furniture comes in more varieties of styles and finishes than before. Furniture designers are using bamboo in innovative designs, either in all-bamboo or composite materials. You can



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find bamboo chairs, bamboo beds, bamboo bar stools, bamboo headboards and bamboo flooring, just to start. They even make bamboo shirts and bamboo sheets.

Bamboo furniture has a fine grain and is available in many stains and finishes. Your style doesn't need to be compromised when you add fashionable bamboo furniture and accessories to your home

Bamboo scaffolds are commonly employed in building construction to provide temporary access and working platforms for construction workers and supervisory staff. Bamboo can be cut and tailor made easily to suit any contour of a construction structure. Bamboo scaffolding can also be securely constructed at the middle of a building stretching a few floors.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Historical: *The bamboo plant is technically a type of grass. It is, in fact, the largest member of the grass family and it grows in pretty much any type of climate, from cold mountain regions to hot tropical areas. There are more than 1,000 different species of bamboo and the larger types are tree-like in appearance. The stems of the bamboo plant can vary from a few cm to 40 meters in height. They are always jointed and have regular nodes. Its historical significance is when the furniture is being passed from the other generation of the owners.*

Aesthetic: *Bamboo furniture can withstand everyday use. It is far more resistant to damage than traditional hardwoods. Bamboo is even used in cutting boards for this reason; it can take the beating of repeated knife use and still remain beautiful, and bamboo is gentler on knife blades than other woods. This comes in handy if you are plan on giving a bamboo chair a good deal of use.*

Economic : *Bamboo sala set create a relaxing spot in your home and in your garden. The bamboo cottages will not only serve as a place where you can relax and chat with family members and friends. It also serve as a home décor. It provides additional source of income to them.*

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

Bamboo furniture design has made a steady improvement and found their way in most homes. Having a bamboo furniture adds elegant and style to your home. In many countries, a bamboo symbolizes a prized possession for the owner. A bamboo is known for its unusual tensile strength and has been used as a standard building material for the majority.

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: (Reasons for the condition/status)

Bamboo is a popular eco-friendly material thanks to its fast-growing rate and other characteristics. It's a very strong and durable material which is surprising given its gentle and delicate nature. It's in fact among the hardest woods and, in addition to that, it's also resistant to insects and moisture. This makes a good candidate as a material for outdoor furniture and other elements. Bamboo is also more scratch-resistant than most hardwoods as well as resistant to swelling.



Form 4E series January 2017

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From walls to flooring, bamboo is regaled as the environmental answer to wood. However, the downsides of bamboo are now being scrutinized as its popularity grows and expands throughout the world home construction. Some of these concern include biodiversity, soil erosion, and chemical use.

Like with any other material, there are risks regarding the conditions and the environment in which it's harvested, grown and processed.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- ☐ transmission, particularly through formal and non-formal education
- ☒ identification, documentation, research
- ☐ preservation, protection
- ☐ promotion, enhancement
- ☐ revitalization

Description of Safeguarding Measures Taken:

VI. REFERENCES

SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

- ☐ Audio/video recording
- ☒ Photographs and sketches
- ☐ Others (e.g. Music notations etc.) _____



KEY INFORMANT/S:

(Include basic information on the informant's background)

REFERENCE/S AND OTHER RESOURCES:

DANTE JAWILI- MALILOM

NAME OF PROFILER/MAPPER:

JAYSON M. LUNA

DATE PROFILED:

March 14, 2020

Significant Intangible Cultural Heritage
Municipality/City of Mogpog
Province of Marinduque
Region MIMAROPA



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Mapping of Significant Personalities

NAME: BENEDICTO “BEDICK” N. MALAPOTE



PHOTO:

I. BACKGROUND INFORMATION

DATE OF BIRTH: June 10, 1962

DATE OF DEATH: (If applicable)

PROMINENCE: (Indicate the field – whether Arts, Crafts, Sports, Science, Politics, Religion, History and others)

Morion Mask Maker and Tattoo Artist

BIRTH PLACE: Jangdong, Mogpog, Marinduque

PRESENT ADDRESS: Jangdong, Mogpog, Marinduque

AGE: 56

II. BIOGRAPHY

(Include life story, awards received, contributions to the community, citation with specific years)

“Bedick” is a native of Janagdong, Mogpog, Marinduque, son of Anastacia Naling and Benito Malapote. He was married to Rosita Pacaigui from Mercado, Boac, Marinduque and they were blessed with five children. At his early age he was fond watching Moryonan during Semana Santa, roaming around the town, accompanied the procession during Holy Wednesday and Good Friday. He was also learned carving while watching and helping Renato “Atong” Morales in making morion mask and suits. From 1979, he started to work on his own mask and morion suit. His works are mask, armor with wide chest with abdominal muscle. Besides from that, he was also a tattoo artist, that can make a picture / design or create a desired image.



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III. SIGNIFICANCE

(Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain)

The Moriones festival is a folk-religion event held annually during Holy Week in the Island of Marinduque considered the geographical heart of the Philippines. It was popular in 1870's in the town of Mogpog. Morions wear mask carved from wood with flowery hair dresses and they take part in a procession during Holy week with the sound of native bamboo and kalutang. People could not be able to identify their identity who are the participants behind the mask. The penitents devote long hours of preparation in carving their mask. They also participate in Moryonan wearing moryon mask for 7 (seven) years as part of their panata or sacrifice for the blessings they received.

As Tattoo artist he used needles and pigments, applies a permanent design directly to the client's body, injecting ink under a layer of skin. Clients may come to a tattoo artist with a picture or design in mind or they may consult with wit the tattoo artist to create the desired image.

IV. REFERENCES

KEY INFORMANT/S:	Rowena M. Loto
REFERENCE/S AND OTHER RESOURCES:	Rodrigo M. Morales
	  
NAME OF PROFILER/MAPPER:	Rowena M. Loto
DATE PROFILED:	March 26,2020

ATTACHMENTS:

1. List of works and achievements

Morion Mask and Tatoo Artist

2. References and other resources



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Mapping of Significant Cultural Institutions

NAME OF INSTITUTION: BANDA DE MOGPOG

I. BACKGROUND INFORMATION

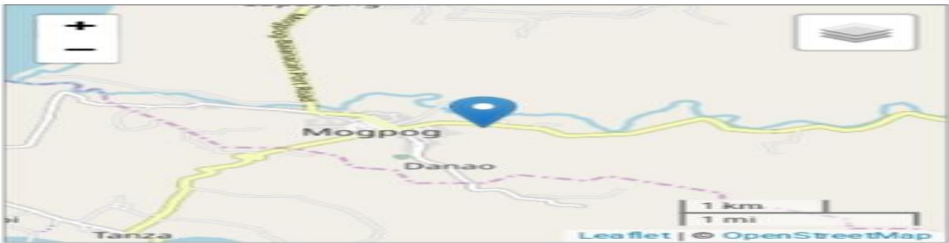
MUNICIPALITY/CITY: Mogpog

PROVINCE: Marinduque

LOCATION/ADDRESS: Dulong Bayan, Mogpog Marinduque

Location

Dulong Bayan is situated at approximately 13.4755, 121.8672, in the island of Marinduque. Elevation at these coordinates is estimated at 19.1 meters or 62.7 feet above mean sea level.



PHOTO(S):

(Facade of the structure where the cultural institution holds office)

(Logo of the institution with description of the symbols and meanings)





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Ang Logo na nasa itaas ay nagpapakita na Matikas ang Agila na kung saan ang lahat ng miyembro nito ay magagaling lahat bumasa ng nota. Ito rin ay mayroong bilog sa gitna na may nakasulat na 1909 taon kung kalian itinatag ito.

Ang kanilang naging unang paaralan noong ay ang ancestral na bahay ng mga livello na kung saan ang lumang bahay nila ay sadyang aralan at ito ay nahati sa dalawa ang isa ay para sa mga magdarasal at ang isa ay para sa mga musikero. Subalit sa katagalan ng panahon ang lumang bahay ay napalitan ng bato at ito parin ang nagsisilbing aralan ng mga miyembro sa ngayon. Ang ama ni Ex. mayor Senen Liveló Jr. ay isa sa mga naging taga pagturo sa Bandang Pula noon.

TYPE OF CULTURAL INSTITUTION: *(Indicate if it is a library, museum, formal education, alternative learning system, gallery and/or others)*

Ito ay isang Social Institution/ privadong Organisasyon na pinamumunuan ng mga magagaling musikero ng Lalawigan sa pangunguna ng Liveló Family. Ito ay nagmula sa pinakamatandang banda ng Marinduke na kilala sa tawag na Bandang Pula. Ito ay nagsisilbing libangan ng mga tao noon bukod sa pagdarasal o rorosaryo.

II. NARRATIVE DESCRIPTION

(Include the mandate, history, officials, contact details and other pertinent data)

Ang Banda De Mogpog sa ngayon ai binubuo ng 26 na miyembro na pinangungunahan ni ex Mayor Senen Liveló . Na kung saan sya na rin ang tumatayong taga pagturo sa mga batang nais matuto ng musiko gamit ang mga hinihipang mga instrument, kasama na rin dito ang mga tambol . Ayon sa informant dadalawa nalang silang natitirang orihinal na manunugtug ng banda.

Katulad ng ibang mga organisasyon may mga kinaharapan din silang mga problema, noong panahong pinalitan ang pangalan ng Banda bente singko sa Banda de Mogpog , ito ay may labing-walo na lamang ang natitirang miyembro. Mahirap ang naging sitwasyon noon ng Banda de Mogpog. Dahil sa tuwing sila ay tutugtug ai kailangan nilang humiram ng ilang musikero sa kalapit bayan upang mapunan ang mga nawawalang miyembro nito.

Isa pang naging problema nito ay ang paliit na bilang ng mga miyembro ng banda na naging biente na lamng , dahil sa katandaan ng iba , sila sumakabilang buhay na. Kailangan nilang palitan ang mga nawawalang miyembro subalit ang ibang kabataan noon ay may ibat-iba ng pinaglilibangan kaya nawawalan ng interest ang mga kabataan noon sa pag-aaral ng musika, at ang isa pang dahilan nito ay sadyang mahirap pag-aralan ang mga pyesa nito.

Ang pag-alis ng ibang miyembro ng samahan ang isa pang naging problema nila. Ang banda ay isang pribadong organisasyon kaya hindi nito kayang tustusan ang ibang pangangailangn ng miyembro kaya ang iba ay minabuting lumuwas ng Maynila upang magtrabaho, ang iba ay nakatapos na ng pag-aaral, ang iba naman ay may kanya-kanyang negosyo.

Hanggang umabot ng pito ang miyembro ng Banda de Mogpog. Ayon sa informant “minsan nga tinatawag kaming taga pitogo dahil sa pipito na lamang kami”.Ganunpaman



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,kinakailangan pa rin nilang ipagpatuloy ang pagtugtug. Kung sabay-sabay at lahat ng instrumento ay gumagana para naring marami ang kasama ng banda, ayon parin sa informant.

Hindi naman naglaon at muli nilang binuhay ang Banda de Mogpog. Muli silang nanghikayat ng mga kabataan upang mag-aaral ng musiko at upang maging miyembro na rin ng Banda. Hanggang sa naging labing-lima na ang miyembro nito.

Hindi pa man natatapos ang mga problema ng Banda. Nang may sumibol muli na bagong Banda at ito ay ang Mogpog Brass Band. Halos kalahati ng miyembro ng Banda de Mogpog ay lumipat sa Mogpog Brass Band. Datapwat hindi pinang hinaan ng loob ang mga namumuno ng Banda de Mogpog bangkus ito ang kanilang naging panuntunan “ Kung saan kayo mamumuhay ng marangal at hindi kayo makakapekto sa mga kasamahan nyo , Go! Pwede kayong lumipat ng Banda”-Senen livello.

Subalit nagkaroon ng problema ang Mogpog Brass Band at muling nagsibalikan ang mga dating miyembro ng Banda de Mogpog at dahil sa pangyayari ay nadagdagan pa sila ng panibagong miyembro at sa ngayon nga ay biente-sais na sila.

Hangang sa ngayon ay patuloy pa rin ang kanilang magtugtug sa mga mahahalagang okasyon dito sa ating lalawigan katulad na lamang ng nagdaang Ika-100 taon ng Marinduque.

Tumutugtug rin sila sa ibang okasyon katulad ng prosesyon , moriones festival. Birthdeyhan , binyagan , anibersaryo at libing.

Sa ngayon nga sila ang kinikilalang pinakamatagal ng banda sa Mogpog.

DESCRIPTION OF SIGNIFICANT MILESTONES:

Nakatulong sa mga kabataan upang hindi malihis ng landas

Kinikilalang pinakamatagal at matandang banda sa Mogpog

Ginagamit sa tuwing moriones festival, hindi lamng sa mogpog kundi sa lalawigan

Ginagamit tuwing fiesta , prosesyon, birthdayhan, libing at iba pang pangyayari na ginagamitan ng musiko.

III. STORIES AND NARRATIVES

Ang orihinal na banda ng Mogpog ay ang Bandang Pula, itinatag ito noong 1909. Ito ay tinawag na Bandang Pula sapagkat ang mga kagamitan nila noon ay yari sa oro or ginto. Ang sumunod ay ang bandang Puti , kaya tinawag itong bandang puti dahil sa silver yari ang lahat ng kagamitan nito. Ang Fundadores ng dalawang Banda ay ang pamilya Hilario at Larraquel . Silang magkakapatid ay sadyang magagaling sa musiko, na may kanya-kanyang talento sa pagtugtug. Ang tatlong babae sa pamilya Hilario-Larraquel ay sina Francisca uno, Francisca dos, At Kulasa. Sila ay tatlong byolinista at ang kanilang ina ay isang bahista,



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(cello) at ang kanilang ama ay isang clarinetista at ang lalaki ay si Bosyo, na kung saan sila ang pangunahing manunugtog sa simbahan sa panahong iyon at isa rin sa nagtatag ng Banda noon ay si Padre Calderon ang kura paroko ng simbahan ng Mogpog noon. .

Nang Magsipag Asawa ang dalawang babae, si Francisca uno at si Francisca dos, ang kanilang naging asawa ay ang Livelu at ang Leyco.

Dahil sa galing ng bawat grupo sa paggawa ng pyesa ay madalas silang nag aaway patungkol dito. Ayon sa informant kung ang isang Banda ay sitado sa pagtugtog, ang isa namang grupo ay tutugtog din kahit walang bayad. At kung sila naman ay magpapang abot sa daan, siguradong maghahampasan sila ng kanilang dalang instrumento. Kaya nga noon ay marami ang sirang instrumento. At kung may dayo naman sa kanilang lugar , ito ay pagtutulungan ng dalawang banda.

Ang isa pang naging malaking ambag ng Banda noong una , ay ang pagtutugtog sa labas ng simbahan tuwing linggo pagkatapos magmisa ni Padre Calderon. Dahil sa walang ibang paglibangan sa panahon noon ay marami ang nahilig sa musiko.

Noong 1950's paliit ng paliit ang miyembro ng magkabilang Banda, at nagdisesyon silang pag isahin ang dalawang Banda at tinawag nila itong Singko Paitors *(hindi sigurado ng mapper kung ito ang exact term nila kailangan pa ng karagdagang info. patungkol dito).*

At hindi naman naglaon ay pinalitan muli nila ang pangalan ng Banda at ito ay tinawag nilang Banda Bente Singko dahil bebente singko na lamang ang miyembro nito. Dahil sa kahirapang mag-aral ng musika kukunti na lamang ang nakakapasa, sa sampung mag-aaral dalawa lamang nakakapasa at ang naging tagapagturo noon ay ang Lolo ng informant na si Ex Mayor Senen Livelu Jr. na kasalukuyang nasa ika-apat na baitang noon, ang unang pagsama ng informant sa pagtugtog ay noong May 15, 1972 , linggo alas dos quarto ng hapon pyesta noon.

Dahil sa madami ang nagiging libangan noon, kunti na lamang ang nagkaroon ng interest sa pag aaral nito, pati pagdarasal ay humina na rin.

Hanggang sa Naging Banda De Mogpog na ito , ang miyembro na lamng na natitira ay labing walo, at sa ngayon buhay pa rin ang Banda De Mogpog sa Pangunguna ni Ex Mayor Senen Livelu Jr.

Ayon sa kanya “ hanga’t may magtuturo, may magmamalasakit at may mag-aaral ay siguradong tatagal pa ng maraming panahon ang Banda de Mogpog.”

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Historical- Ang Bandang Pula na pinagmulan ng Banda De Mogpog syang kaunaunahang naging banda sa Marinduque.

Tumutugtog din sila sa labas ng lalawigan

-Katulad na lamang ng pyesta sa pola , tumugtog ang Banda Bente Singko



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noong June 24, 1950 panahon ni General Mariano Leuterio sa Mindoro

- Nagprosesyon ang Banda simula sa San Pablo hanggang Manila at umabot ng isang linggo, nag iisang Banda sa Isla na sumama sa pagprosesyon
- Lumaban sa Luneta ng tugtugan noong 1924 at naging first runner up ang Banda.

Social- ito ay nagsisilbing Libangan ng mga tao noon at kahit sa ngayon ay ito parin ay pwedeng libangan ng mga kabataan upang makaiwas sa masasamang bisyo.

Spiritual- Noong itinatag ito maliban sa pagdarasal , ito ang kanilang ginawa at noong panahon iyon ,ito ang naging paboritong pakinggan ng mga pare.

V. ASSESSMENT OF THE INSTITUTION

A. CONDITION/STATUS OF THE INSTITUTION

Sa ngayon nagpapakita pa rin na ang Banda de Mogpog ay hindi agad-agad matitibag kahit anu pang problema ang dumating sa kanila. Ito rin ay nagpapakita na nasa maayos pa ang kondisyon ng banda.

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: (Reasons for the condition/status)

Ang banda de Mogpog ay isang pribadong Institution, kaya wala silang pondo para matugunan ang mga pangangailan ng mga miyembro nito.

Katandaan ng Miyembro- dahil sa katandaan ng miyembro marami na ang namamatay at nawawala sa banda.

Walang gustong mag-aaral – sa ngayon marami ang pinaglilibangan, nawawalan ng interest ang ilang Kabataan, at sadyang mahirap pag aaralan ang mga pyesa nito.

Pagtatrabaho - pagkatapos ng kanilang pag-aaral ay humahanap na sila ng trabaho. Ang iba ay nag kakaroon na ng sariling pamilya. Ang iba ay may sarili na ring mga negosyo.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Ayon sa informant hanga't may magtuturo,may magmamalasakit at may mag-aaral ay siguradong tatagal pa ng maraming panahon ang Banda de Mogpog.



Form 6 series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

VI. REFERENCES

SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

☐ Print, write-ups

☐ Audio/video recording

☐ Photographs and sketches

☐ Others pyesa ng kanilang musika



KEY INFORMANT/S:

EX MAYOR SENEN LIVELO JR.

REFERENCE/S AND OTHER RESOURCES: FACEBOOK
ACCOUNT **Banda de Mogpog, trishnicolson vlog.**
Goggle.com

NAME OF PROFILER/MAPPER: Babylyn P. Rogelio

DATE PROFILED: March 22, 2020

REFLECTIONS

English and Romanji



JANICE P. PARAS
Master of Arts in Education - Mathematics Teaching

Reflection

“When interacting with someone from one another culture, try to watch more, listen more, and speak less. Listen before you speak and learn before you act.”- Erin Mayer During the cultural mapping process, I can say that it is not easy to be a cultural researcher. It takes time to complete one mapping form and it requires a lots of effort to finish, the researcher should be able to know first the background information of the place and other information that will help him easily familiarize and complete the mapping form. I’m very thankful that I have finished my cultural mapping form in spite of the enhanced community quarantine due to COVID 19 with the help of my family, some friends, co-workers and people in the community which I mapped. It was a great experience. And thanks for the technology have a great help to finish.

Hansha

Hoka no bunka no hito to kōryū suru toki wa, motto mi tari, motto kii tari, hanashi tari shinai yō ni shite kudasai. Hanasu mae ni mimi o katamuke, kōdō suru mae ni manabimashou.'- Erin meiyā Bunka mappingu no katei de, bunka kenkyūsha ni naru no wa yōide wa nai to iemasu. 1Tsu no mappingufōmu o kanryō suru ni wa jikan ga kakari, kanryō suru ni wa ōku no rōryoku ga hitsuyōdesu. Kenkyūsha wa, basho no haikai jōhō to, mappingufōmu o kantan ni rikai shite kanryō suru no ni yakudatsu sonota no jōhō o saisho ni shiru hitsuyō ga arimasu. COVID 19 ni yori komyuniti ken'eki ga kyōka sa reta ni mo kakawarazu, watashinokazoku, ichibu no yūjin, dōryō, watashi ga mappu shita komyuniti no hitobito no tasuke o karite, karuchāmappingufōmu ni kinyū dekita koto o hijō ni kansha shite imasu. Sore wa subarashī keikendeshita, soshite gijutsu no okage de, kansei shite yōken o teishutsu surunoni ōkina tasuke ga arimasu

他の文化の人と交流するときは、もっと見たり、もっと聞いたり、話したりしないようにしてください。話す前に耳を傾け、行動する前に学びましょう。」-Erin Mayer 文化マッピングの過程で、文化研究者になるのは容易ではないと言えます。1つのマッピングフォームを完了するには時間がかかり、完了するには多くの労力が必要です。研究者は、場所の背景情報と、マッピングフォームを簡単に理解して完了するのに役立つその他の情報を最初に知る必要があります。COVID 19によりコミュニティ検疫が強化されたにも関わらず、私の家族、一部の友人、同僚、私がマップしたコミュニティの人々の助けを借りて、カルチャーマッピングフォームに記入できたことを非常に感謝しています。それは素晴らしい経験でした、そして技術のおかげで、完成して要件を提出するのに大きな助けがあります。

Reflection

Japan language and culture are interesting. Taking up Basic and Advanced Niponggo subjects opened my perspective on the values that the Philippines share with or differ from Japan. As far as I remember, my Pecha Kucha in Basic Niponggo dealt with the differences between Shinto Wedding and Catholic Wedding. On the other hand, learning hiragana and katakana are made easy with the use of flashcards. I observed that both are phonetic, meaning they are always read the same. I can say that Japanese symbols are easier to learn than English which has so many different pronunciations. Another activity is cultural mapping that identifies a community's strengths and its resources. It aims to promote a process that respects the cultural ecosystem, favouring the natural interrelationships between people, places and environment. The most fundamental goal of cultural mapping is to help communities recognize, celebrate, and support cultural diversity for economic, social and regional development.

Hansha

Nihon no gengo to bunka wa omoshiroidesu. Kiso to jōkyū no nipongo no kamoku o toriageru koto de, Firipin ga Nihon to kyōyū shite iru, matawa Nihon to wa kotonaru kachikan ni taisuru watashi no mikata ga aka remashita. Watashi no oboete iru kagiride wa, Basic Niponggo no Pechakucha ni kansuru watashi no topikku wa, shintō no kekkonshiki to Katorikku no kekkonshiki no chigai o atsukatte imashita. Ippō, hi-ra ga na to katakana wa furasshukādo o tsukatte kantan ni shūtoku dekimashita. Dochira mo onseidearu koto ni kidzukimashita. Tsumari, tsuneni onajiyōni yoma remasu. Nihongo no arufabetto wa, hatsuon no kotonaru eigo yori mo oboe yasui to iemasu. Mō 1tsu no katsudō wa, komyuniti no tsuyomi to sono risōsu o shikibetsu suru bunka-teki mappingudesu. Sore wa, bunka-teki seitaikei o sonchō shi, hito, basho, kankyō no ma no shizen'na sōgo kankei o shiji suru purosesu o sokushin suru koto o mokuteki to shite imasu. Bunka-teki mappingu no mottomo kihon-tekina mokuhyō wa, komyuniti ga keizai-teki, shakai-teki, chiiki-teki hatten no tame no bunka-teki tayō-sei o ninshiki shi, shukufuku shi, sapōto suru no o tasukeru kotodesu

反射

日本の言語と文化は面白いです。基礎と上級のニポンゴの科目を取り上げることで、フィリピンが日本と共有している、または日本とは異なる価値観に対する私の見方が開かれました。私の覚えている限りでは、Basic NiponggoのPechakuchaに関する私のトピックは、神道の結婚式とカトリックの結婚式の違いを扱っていました。一方、ひらがなとカタカナはフラッシュカードを使って簡単に習得できました。どちらも音声であることに気づきました。つまり、常に同じように読めます。日本語のアルファベットは、発音の異なる英語よりも覚えやすいと言えます。もう1つの活動は、コミュニティの強みとそのリソースを識別する文化的マッピングです。それは、文化的生態系を尊重し、人、場所、環境の間の自然な相互関係を支持するプロセスを促進することを目的としています。文化的マッピングの最も基本的な目標は、コミュニティが経済的、社会的、地域的发展のための文化的多様性を認識し、祝福し、サポートするのを助けることです

Reflection

Being a researcher in cultural mapping is not an easy task especially during the time of this Pandemic. We can't go outside because of the Enhance Community Quarantine but as an MPA and graduate school student I need to maximize and utilize all the resources to deliver the required task.

I used the internet and social media to gather all the information needed to fill up the mapping form. I'm very glad that despite of their hectic schedules, I was able to convince the resource persons to provide me the much needed information and data. With the assistance of friends, relatives and classmates from other municipalities, I was able to accomplish the forms. I've realized that with great effort, determination and faith with the God, anything is possible

Even though, I don't have enough time I'm very glad that I've learned a lot on this cultural Mapping activity. I pray that this Pandemic will end soon and that we will be protected from this virus. God bless us all!

hansha

反射

bunkateki na mappingu no kenkyuusha de aru koto ha tokuni kono pandemikku
文化的なマッピングの研究 者であることは、特にこのパンデミック
no jidai ni ha youi na sagyou de ha ari mase n watashi tachi ha komyuniti
の時代には容易な作業ではありません。私 たちはコミュニティ
keneki wokyoka suru tame ni soto ni deru koto ha deki mase n ga to
検疫を強化するために外に出ることはできませんが、MPAと
daigakuinsei toshite watashi ha hitsuyou na tasuku woteikyou suru tame ni subete no
大学院生として、私 は必要なタスクを提供するためにすべての
risoosu wo saidai ka shi katsuyou suru hitsuyou ga ari masu
リソースを最大化し、活用 する 必要 があります。

watashi ha intaanetto to soosharumedia wo tsukatte mappingu
私 はインターネットとソーシャルメディアを使って、マッピング
foomu wo umeru tame ni hitsuyou na subete no jouhou woshuushuushi mashi ta
フォームを埋めるために 必要 なすべての情報を 収集 しました。
tabou na sukejuuru ni mo kakawara zu risoosu tantousha ni ooku no hitsuyou
多忙なスケジュールにもかかわらず、リソース担当者に多くの必要

na jouhou to deeta woteikyoushi te moraeru koto wo totemo ureshiku omoi masu
な情報とデータを提供してもらえらることをとてもうれしく思います
ta no jichitai no yuujin shinseki kurasumeeto no tasuke wo kari te watashi ha
。他の自治体の友人、親戚、クラスメートの助けを借りて、私 は
foomu wo tassei suru koto ga deki mashi ta watashi ha kami to no ookina
フォームを達成することができました。私 は、神 との大きな
doryoku ketsui to shinkou de nani demo kanou de aru koto woninshikishi mashi ta
努力、決意と信仰で、何でも可能であることを認識しました

shikashi watashi ha kono bunkateki na mappingu katsudou nitsuite ooku no koto
しかし、私 はこの文化的なマッピング 活動 について多くのこと
womananda koto wo totemo ureshiku omoi masu watashi ha kono pande mikku
を学んだことをとてもうれしく思います。私 はこのパンデミック
ga sugu ni shuuryoushi watashi tachi ha kono uirusu kara hogo sa reru koto wo
がすぐに 終了 し、私 たちはこのウイルスから保護されることを
inori masu shin ha watashi tachi zenin woshukufuku shi te kudasai
祈ります.神は 私 たち全員を 祝福 してください!

Reflection

Arts, culture and history play an important role in community identity, quality of life and economic vitality. As an individual, we must take part in preserving these things as the reflection of who we are today.

Cultural mapping surfaces information that, as far as we know, cannot be collected any other way. It is important especially to the Local Government Units to sustain and preserve the cultural heritage or resources of the community.

During the process, I can say that it is really interesting to be a cultural researcher or mapper, it's difficult but you will have a great experience at the end. With this you can learn, you can share and you can contribute to the agency in preserving the cultural resources of our beloved province. New learning, new experience and new things were uncovered. That's how mapping works.

Hansha

Geijutsu, bunka, rekishi wa, komyuniti no aidentiti, seikatsu no shitsu, keizai-teki katsuryoku ni oite jūyōna yakuwari o hatashite imasu. Kojin to shite, watashitachiha kyō no watashitachi ga daredearu ka no han'ei to shite korera no mono o hozon suru koto ni sanku suru hitsuyō ga arimasu.

Bunka-teki mappingu wa, watashitachi ga shiru kagiri, hoka no hōhōde wa shūshū dekinai jōhō o hyōmen-ka shimasu. Chihōjichitai ni totte, komyuniti no bunka isan ya shigen o iji, iji suru koto wa tokuni jūyōdesu.

Sono katei de, bunka kenkyūsha ya mappā ni naru koto wa hontōni kyōmibukai to ierudeshou, muzukashīdesuga, saigo ni subarashī keiken o shimasu. Kore ni yori kyōyū dekiru koto o manabi, aisuru shū no bunka-teki shigen o hogo suru tame ni kikan ni kōken suru koto ga dekimasu. Atarashī gakushū atarashī keiken to atarashī koto ga akiraka ni narimashita. Kore ga mappingu no shikumidesu.

芸術、文化、歴史は、地域社会のアイデンティティ、生活の質、経済的活力において重要な役割を果たしています。個人として、

私たちは今日の自分を反映するものとして、これらのものを保存することに参加する必要があります。

文化的マッピングは、私たちが知る限り、他の方法では収集できない情報を表面化します。地方自治体にとって、コミュニティの文化遺産や資源を維持、維持することは特に重要です。

その過程で、文化研究者やマッパーになるのは本当に面白いとは言えませんが、最後には素晴らしい経験ができます。これにより、共有できることを学び、愛する州の文化的資源を保護するために機関に貢献することができます。新しい学習新しい経験と新しいことが明らかになりました。それがマッピングの仕組みです。

Reflection

To conduct a cultural map of a place is not an easy task. One should conduct plenty of in-depth interviews and historical research. The current situation adds up to this challenges.

With the Enhanced Community Quarantine being implemented in the whole Luzon due to the novel corona virus outbreak, I had to think of effective ways on how to communicate with the right persons to gather data. I had to give call cards to my resource persons for them to send the necessary data online.

At first, I wonder if this activity is really needed at this time. But I have convinced myself that this activity is not for this time but for the future. Mapping built up heritage, like schools, helps us define a sense of place and help develop our feeling of connectedness and community pride and confidence.

hansha
はんしゃ

basho no bunka chizu wo okonau koto ha youi na koto de ha ari mase
ばしょのぶんかちずをおこなうことはよいなことではありませんせ
n menmitsu na intabyuu ya rekishi kenkyuu wo okonau beki
ん。めんみつないんたびゅーやれきしけんきゅうをおこなうべき
da genzai no joukyou ha kono kadai ni tsuika sa re masu
だ。げんざいのじょうきょうは、このかだいについかされます。
atarashii korona uirusu no ryuukou niyori rusontou
あたらしいころなういるすのりゅうこうにより、るそんとう
zentai de kyouka sa re ta komyuniti kakuri ga jissai sa re te
ぜんたいできょうかされたこみゆにていかくりがじっしされて
iru tame watashi ha deeta wo shuushuu suru tame ni tekisetsu na
いるため、わたしはでえたをしゅうしゅうするためにてきせつな
hito to tsuushin suru kouka teki na houhou wo kangae nakere ba
ひととつうしんするこうかてきなほうほうをかんがえなければ
nari mase n deshi ta watashi ha hitsuyou na deeta wo onrain de
なりませんでした。わたしは、ひつようなでえたをおんらいんで
soushin suru tame ni risoosu tantou sha ni tsuuwa kaado wo
そうしんするために、りそーすたんとうしゃにつうわかーどを
watasu hitsuyou ga ari mashi ta
わたすひつようがありました。
saisho ha kono katsudou ha hontouni hitsuyou na no daro u ka
さいしょは、このかつどうはほんとうにひつようなのだろうか。
shikashi watashi ha kono katsudou ga kono jikan no tame de ha naku
しかし、わたしはこのかつどうがこのじかんのためではなく、
shourai no tame de aru to kakushin shi te i masu gakkou no you
しょうらいのためであるとかくしんしています。がっこうのよう

na isan wo mappingu suru koto ha basho no kankaku wo teigi shi
ないさんをまっぴんぐすることは、ばしょのかんかくをていぎし
、tsunagari to komyuniti no hokori to jishin no kankaku wo
、つながりとこみゆにていのほこりとじしんのかんかくを
kaihatsu suru no ni yakudachi masu
かいはつするのにやくだちます。

MARIA ANJERIKKU FERRIZARU

Master of Arts in Education - Biology Teaching

Reflection

It was a great experience exploring history and culture of Marinduque. Although this is the place where I was born, I don't really know much about it. Through this cultural mapping activity, I have learned a lot. I don't really read nor study culture, origin or history of places or things because when I was in high school, it was my most hated subject. But when we started EDM1- Basic Foreign Language until EDM2- Advance Foreign Language which is Nihongo, I become so much interested about the culture of my own province. Suddenly I felt like I have become a true researcher. If only we have much time, I think I will truly learn to love it.

In this subject, I was able to explore almost 4 municipalities of Marinduque, Sta. Cruz, Torrijos, Buenavista and Mogpog. I was able to learn a bit of their culture. I met generous people who helped me complete the mapping forms. However, few days after we started Advance Nihongo, classes were suspended because of COVID-19, a pandemic disease which makes it to be an extra challenging subject. This allowed us to explore and utilize other alternative means of collecting information which is through online or social media. In the end, our efforts paid off.

Let me leave you this quotation from Mahatma Gandhi, "A nation's culture resides in the hearts and in the soul of its people". So let us not be aliens of our own land.

Hansha

反射

Marindo~uke no rekishi to bunka o saguru subarashī keikendeshita. Koko
watashi ga umareta

マリンドゥケの歴史と文化を探る素晴らしい経験でしたここは私が生まれた

bashodesuga, -amari kuwashiku wa arimasen. Kono bunka-tekina mapping
katsudō o tōshite,

場所ですが、あまり詳しくはありません。この文化的なマッピング活動を通して、

watashi wa ōku no koto o manabimashita. Bunka ya kigen, basho ya monogoto no
rekishi o jissai ni yon dari,

私は多くのことを学びました。文化や起源、場所や物事の歴史を実際に読んだり
benkyō shi tari wa shimasen. Kōkōsei no toki, sore wa watashi no mottomo
kirawa reta shudaidattakaradesu.

勉強したりはしません。高校生のときそれは私の最も嫌われた主題だったからです。

Shikashi, EDM 1 - kihon gaikoku-go o hajime, EDM 2 – Adobansu gaikoku-go o
nihongo ni shita toki,

しかしEDM1-基本外国語を始めEDM2-アドバンス外国語を日本語にしたとき、

watashi wa jibun no shū no bunka ni totemo kyōmi o mochimashita. Totsuzen,
hontō no kenkyūsha ni

私は自分の州の文化にとっても興味を持ちました。突然、本当の研究者に
natta ki ga shimashita. Watashitachi ni ōku no jikan ga areba, watashi wa
hontōni sore o aisuru koto

なった気がしました。私たちに多くの時間があれば私は本当にそれを愛すること

o manabu to omoimasu.

を学ぶと思います。

Kono tēmade wa, Marindo~uke, Santakurusu, Torihosu,
Buenabisuta, Mogupogu

このテーマでは、マリンドゥケ、サンタクルス、トリホス、ブエナビスタ、モグポグ

no hobo 4tsu no jichitai o chōsa suru koto ga dekimashita Karera no bunka o sukoshi
manabu koto ga

のほぼ4つの自治体を調査することができました。彼らの文化を少し学ぶことが

dekimashita. Mappingu fōmu no kinyū o tetsudatte kureta kandaina
hitobito ni aimashita.

できました。マッピングフォームの記入を手伝ってくれた寛大な人々に会いました。

Tadashi, Adobansu nihongo o kaishi shite sūjitsugo, COVID - 19 ga gen'in de jugyō ga
chūdan sa re,

ただしアドバンス日本語を開始して数日後、COVID-19が原因で授業が中断され、

pandemikku-byō to nari, sarani kon'nan'na kadai to natta. Kore ni yori, onrain
matawa

パンデミック病となり、さらに困難な課題となった。これにより、オンラインまたはsōsharumedia o tsūjite jōhō o shūshū suru ta no daitai shudan o tansaku oyobi riyō suru koto ソーシャルメディアを通じて情報を収集する他の代替手段を探索および利用すること ga dekimashita. Saishūtekini, watashitachi no doryoku wa mukuwa remashita. Mahatomaganjī kara no ができました。最終的に、私たちの努力は報われました。マハトマガンジーからの in'yō o nokoshite okimasu. `Kuni no bunka wa kokumin no kokoro to tamashī ni arimasu'. Desukara, 引用を残しておきます。国の文化は国民の心と魂にあります。ですから, watashitachi jishin no tochi no isejin ni naranaide kudasai. 私たち自身の土地の異星人にならないでください。

Reflection

“To know” means to be aware or to be acquainted with something. Conversely, “to learn” is way beyond of what we can only perceive as learning requires more conscious attention than knowing.

In terms of language, second language learning is no doubt a challenge. Based on Fromkin et.al (2010), adult second-language learners (L2ers) do not often achieve native-like grammatical competence in second language (L2). This statement only justifies the reason of my struggle memorizing, following the proper patterns and getting familiarized with the writing system on the tables of Hiragana and Katakana letters as I had taken my seat in Nippongo 1 and 2 classes. 😊

Native-like competence is the least that can be expected to be achieved by an adult (young adult 😊) L2 learner like me when learning a new language. Nevertheless, learning a new language opens a new room for knowledge and is a gate pass for a new language learning journey. (Based on the quotable line by Ludwig Wittgenstein, “The limits of my language mean the limit of my world”.)

Cultural mapping as an action journey aims to record local items with cultural significance around the province of Marinduque.

Due to the pandemic caused by Corona Virus 2019, the province has undergone Enhanced Community Quarantine. I, as a researcher, experienced hardships to completely and fully submit to the needs of the task as the mapping requires personal conduct of surveys and interviews to the locals of Marinduque particularly in the municipalities of Mogpog, Sta. Cruz and Buenavista.

Nevertheless, in aid of alternative technological platforms to be able to access the data needed that would complete the forms, the mapping was still made possible. (Despite limited resources gathered and were used.)

Hansha

ト クノー ミアンス ト ビー オーアー アー ト ビー アックエ
ーンテッド ウィス ソメシング. コンバーセリー ト リアーン イ
ス ウェー ビーオンド オフ ウォット カン オンリー ペーエシ
ーブ アス リアーニング レクイレス モア コンッシユーアス
アッテンティオン サン クノーイング.

イン タームス オフ ラングエージ, セCOND ラングエージ
リアーニング イス ノ ドブト ア チャレンジ. ベー
セツド オン フロムキン イータル (2010), アドウルト セコ
ンドラングエージ リアーナース (L2ers) ド ノット オフテン
アキエブ ナティブリーク グラマティカル コムピーテンス イン
セCOND ラングエージ (L2). シス ステータメント オンリー
ジャスティフィエス レーソン メモリジング, フォローイ
ング ス プロパー パッテルンス アンド ジェッティング
ファミリアリゼツド ウィス ス ウリティング シス
テム オン ス タブレス オフ ヒラガナ アンド ケータカナ
レッタース アス ハッド タケン エムワイ シアット
イン ニプポンゴ オン アンド トウオ クラッセス. ㊤

ナティブ - リーク コムピーテンス イス ス リアスト ソッ
ト カンビーエクスーペクテツド ト ビー アキエブツド
ビーワイ アン アドウルト (ヤング アドウルト ㊤) ル
リアーナーリーク ム ウェン リアーニングア ヌー
ラングエージ. ネバーセレス, リアーニング ア ヌー
ラングエージ オペンス ア ヌー ルーム ファー
クノーレドジアンドイス ア ガト パス ファー ア
ヌー ラングエージ リアーニングジョアオニー. (ベーセツ
ド オンス クオタブルリン ビーワイ ルドウィグウィトジェ
ンスティン. “スリミツ オフ エムワイ ラングエージミ
アン ス リミット オフ エムワイ ウォールド.)

クルトウラル マッピングアス アクティオン ジョアオニー
エームス ト レコード イテムス ウィス クルトウ
ラル シグニフィカンス アロンド ス プロビンス オフ
マリンドウク.

ドウ ト パンデミックコーセツド ビーワイ コロナ ビラス
2019, ス プロビンスハス ウンダエゴン イーナンセツド
コムニティクアランティン. イ アス レシアアカー エクスーペ
リアンセツド ハルジヒプストコムプレトリー アンド フリ
ー スブミットト ス ニードス オフスタスク アス ス

マッピングレクイレス パーソナルコンドゥクト オフサービ
ス アンド インタービウス ト ス ロカルス オフ マリ
ンドゥク パーティクラーリー イン ス ムニシパリティエス
オフ モグポグ, スタ クルーズ アンド ブエナビスタ.
ネバーセレス, イン エーッド オフ アルテルナティブ テク
ノーロジカルプラットフォームス ト ビー エーベル ト アク
セス ス ダタ ニーデッドソット ウォルド コムプレトス
フォームス, ス マッピングワス.)

KRIZELLE ANNE R. IBAÑEZ
Master of Arts in Education - Educational Management

Reflection

When I heard that we will conduct a cultural mapping I was so excited because it is an adventure. Going to a place you didn't know and to know the history is an excitement because I love history of different places. I also think that mapping is easy because I just going to a place and take a photos of it and interview selected people here, I was wrong to what I think. Conducting this kind of studies takes time, effort and money. Particularly when I decided to conduct a mapping in Marcopper at Kilo-kilo, Sta. Cruz, Marinduque. The road here is rough and dusty that cause to a motorcycle to bounce, I think that it will break into pieces. Even it is not easy to reach on your destination here, it is worth it because seeing high mountains and different kinds of trees and plants you will feel that you are near to nature. No pollution, you will feel the cold wind because of many trees around you. It is such a refreshing sight.

Through this experience I was still unhappy because I didn't reach the two towns which are Mogpog and Buenavista to conduct a cultural mapping because of the virus that spread in our country. Each town decided to have community quarantine that result to a poor travel because of lack of transportation to reach on your destination.

Cultural mapping is a great experience for me. It gives me an opportunity to see places that unfamiliar for me in the middle of many works that I need to accomplish in our school. To know the culture and the way how people live in here is a new learning.

Hansha

Karachamappingu o okonan to kiita toki, sohera boken nanode totemo kofun shimashita. Shiranai basho ni ittari, rekishi o shittari suru no wa wakuwaku suru kotodesu. Mata, aru basho ni itte shashin o tori, koko de eraba reta hitobito ni intabyū suru dakenanode, mapping wa kantanda to omoimasu. Kono tane no kenkyū o jisshi suru ni wa, jikan, rōryoku, soshite okane ga kakarimasu. Takuni watashi ga Marcopper de mapping o okonan koto ni kimeta no wa, marindo~uke no santakurusu, kirokirodesu. Koko no michi wa baiku ga haneru yōna arakute hokori ppoi michi de, barabaraninaru to omoimasu. Kokode wa mokutekichi ni iku no wa kantande wa arimasenga,

takai yamayama ya samazamana shurui no ki ya shokubutsu o miru to, shizen ni chikai to kanjiru node, soredake no kachi ga arimasu. Osen ga naku, mawari no kigi ga takusan aru node tsumetai kaze ga kanji raremasu.

Kono keiken o tōshite, watashi wa watashitachi no kuni ni hiromatta uirusu no tame ni mada fukōdeshita. Kakumachi wa, mokutekichi ni tōtatsu suru tame no kōtsū shudan ga fusoku shite iru tame ni ido ga kon'nan ni naru komyuniti ken' eki o okonau koto o kettei shimashita.

Bunka mapping wa watashi ni totte subarashīkeikendesu. Jibun no gakkō de nashitogenakereba naranai ōku no shigato no mattadanaka ni, jibun ni totte najimi no nai basho o miru kikai ga atae raremasu. Bunka ya hitobito no kurashi-kata o shiru kotow a atarashī manabidesu.

Reflection

“History was like an old house at night. With all the lamps lit. And ancestors whispering inside.
To understand history, we have to go inside and listen to what they’re saying.
And look at the books and the pictures on the wall. And the smells.” –
Arundhati Roy

I can say that ancestral houses have been part of our country’s history. Together with antique furniture, ancestral houses give us hints of what the past may look like. They have faced more things, and experienced more than us. It is important that we should take care of such houses since they are rich in stories and culture that no alive person may be able to share wholly.

Moreover, the whole activity made me hear the whispers of history. It was a privileged to be able to have an interview with Mr. Hernando L. Los Baños from Capayang, Mogpog, Marinduque and the whole family of Ms. Jinky M. Lope from Barangay 2, Buenavista, Marinduque. They were so kind to share amazing stories behind the structures and antiques which made the experience more beautiful.

Lastly, I want to give my heartfelt gratitude to Dr. Randy T. Nobleza for letting us experience these through the subjects Basic and Advanced Nippongo which enlightened me and appreciate more our culture and history. We may had limited time and information was not enough due to this trying times still this will be forever engraved in my heart and mind.

God bless us all!

Hansha

ヒストリー・ワス・ライク・アン・オールド・ハウス・アット・ナイト

Hisutorī wasu raiku an ōrudo hausu atto naito

ウィズ・オール・ザ・ランプス・リット

U~izu ōru za ranpusu Ritto

アンド・アンセスターズ・ウィスパリング・インサイド

Ando ansesutāzu u~isuparingu insaido

ター・アンダスタンド・ヒストリー,

Tā andasutando hisutorī,

ウィー・ハブ・ツ・ゴー・インサイド・アンド・リッセン・ツ・ウ
オット・ゼア・セーイング

U~ī habu tsu gō insaido Ando rissen tsu u~otto Zea sēingu

アンド・ルック・アット・ザー・ブックス・アンド・ザー・ピクチャーズ・オン・ザー・ウォール

Ando rukku atto zā bukkusu Ando zā pikuchāzu on zā u~ōru

アンド・ザー・スメルズ

Ando zā sumeruzu

II

アイ・キャン・セー・ザット・アンセストラル・ハウゼズ・ハブ・ビーン・パート・オブ・アワー・カントリーズ・ヒストリー

Ai Kyan sē zatto ansesutoraru hauzezu habu bīn pāto Obu awā kantorīzu hisutorī

トゲザー・ウィズ・アンティーク・ファーマニチャー・アンセストラル・ハウゼズ・ギブ・アス・ヒント・オブ・ウォット・ザー・パースト・メー・ルック・ライク

Togezā u~izu antīku fānichā ansesutoraru hauzezu Gibu asu hintsu Obu u~otto zā pāsuto mē rukku raiku

ゼイー・ハブ・フェースト・モー・シングズ・アンド・エキスピリアンスト・モーザン・アス

Zeī habu fēsuto mō shinguzu Ando ekusupiriansuto mōzan asu

イット・イズ・インポータント・ザット・ウィー・シュッド・テーク・ケア・オブ・サッチ・ハウゼズ・シンズ・ゼイー・アー・リッチ・イン・ストーリーズ

Itto Izu inpōtanto zatto u~ī shuddo tēku kea Obu satchi hauzezu shinsu zeī ā ritchi in sutōrizu

アンド・カルチャー・ザット・ノー・アライブ・パーソン・メー・ビー・エーブル・ツ・シェア・ホールリー

Ando karuchā zatto nō araibu pāson mē bī ēburu tsu shea hōrurī

III

モーローバー・ザー・ホール・アクティビティー・メード・ミー・ヒア・ザー・ウィスパーズ・オブ・ヒストリー

Mōrōbā zā hōru akutibitī mēdo mī hia zā u~isupāzu Obu hisutorī

イット・ウォズ・アー・プリビレッジド・ツ・ビー・エーブル・ツ・ハブ・アン・インタビュー・ウィズ

Itto u~ozu ā puribirejjido tsu bī ēburu tsu habu An intabyū u~izu

エム・アー・ハナードー・エル・ローズ・バーノーズ・フロム・カーパーヤング・モグポグ・マーリンドゥーケ・アンド・ザー・ホール・ファミリー・オブ・エム・エス・ジンキー・エム・ロープ・フロム・バーランガイー・ツー・ブーナービスター・マーリンドゥーケ Emu ā hanāndō Eru rōsu bānōzu furomu kāpāyangu mogupogu mārindo~ūke Ando zā hōru famirī obu. Emu Esu jinkī emu rōpu furomu bārangaī tsu būnābisutā mārindo~ūke

ゼー・ワー・ソー・カインド・ツ・シェア・アメージング・ストーリーズ・ベハインド・ザー・ストラクチャーズ・アンド・アンティーク

ス・ウィッチ・メード・ザー・エキスピアリアンス・モー・ビュー
ティフル

Zē wā sō kaindo tsu shea amējingu sutōrizu behaindo zā sutorakuchāzu.
Ando antikusu u~itchi mēdo zā ekusupiariansu mō byūtifuru

IV

ラーストリー・アイ・ウオント・ター・ギブ・マイ・ハートフェル
ト・グラティトユード・ツ・ディー・アー・ランディー・ティー・
ノブレザー・フォー・レティング・アス・エキスピアリアンス・ジ
ズ・スルー・ザー・サブジェクト・ベーシック・アンド・アドバ
ーンスト・ニポンゴ・ウィッチ・エンライテンド・ミー・アンド・
アプリーシエート・モー・アワー・カルチャー・アンド・ヒストリ
ーRāsutorī ai u~onto tā Gibu Mai hātoferuto guratitoyūdo tsu dī ā randī tī
noburezā. Fō retingu asu ekusupiriansu jīzu surū zā sabūjekuto bēshikku
Ando adobānsuto nipongō u~itchi enraitendo mī. Ando apurīshiēto mō awā
karuchā Ando hisutorī

ウィー・メー・ハッド・リミティド・タイム・アンド・インフォメ
ーション・ワズ・ノット・エナフ・ヂュー・ツ・ジス・トライーン
グ・タイムズ

U~ī mē haddo rimitido taimu Ando infomēshon wazu notto enafu djiyū tsu
Jisu toraīngu Taimuzu

スティル・ジス・ウィル・ビー・フォレバー・エングレーブド・イ
ン・マイ・ハート・アンド・マインド

Sutiru Jisu u~iru bī forebā engurēbudo in Mai hāto Ando maindo

ゴッド・ブレス・アス・オール

Goddo buresu asu ōru

Reflection

Culture is an important legacy of one place for their own identity and familiarity. Such legacy should be maintain and expose to other to know their history and significance. It is a very good way to map that legacy of ours in our location. Cultural mapping is one way to have a systematic holding of important things.

However, with the midst of the crisis that our country was facing now, sad to say that I did not collect any information about this cultural mapping. I communicate for those person who already done this mapping and those person who are in that community for the information.

This activity should not be just for the requirements but for the sake of our history and for the future generation who will arise as our replacement that will hold our history and identity. So, if I have a chance again to perform this mapping I will continue gathering and searching. This should be in a continuous manner for our advancement and preservation.

反射 Hansha

bunka ha jibun no aidentiti to shitashimi yasui sa no tame no tsu no
文化は、自分のアイデンティティと親しみやすさのための1つの
basho no iuvyou na isan sono you na isan ha karera no rekishi to iuvyou sei wo shiru tame
場所の重要な遺産です。そのような遺産は、彼らの歴史と重要性を知るため
ni iji sa re ta no hito ni koukai sa reru beki desu sore ha watashi tachi no basho de watashi
に維持され、他の人に公開されるべきです。それは 私 たちの場所で 私
tachi no isan wo mappingu suru tame no hijou ni yoi houhou desu bunka teki na
たちの遺産をマッピングするための非常に良い方法です。文化的な
mappingu ha iuvyou na kotogara wo taiteki teki ni hoji suru hitotsu no houhou desu.
マッピングは、重要な事柄を体系的に保持する一つの方法です。

shikashi wagakuni ga konchokumen shi te iru kiki no mattada chuu de watashi ha
しかし、我が国が今 直面 している危機の真只中で、私 は
kono bunka teki mappingu nikansuru jouhou wo shuushuu shi nakatta to itte kanashii
この文化的マッピングに関する情報を 収集 しなかったと言って悲しい。
watashi ha sudeni kono mappingu wo okonatta hito to jouhou no tame ni sono komyuniti
私 はすでにこのマッピングを行った人と情報のためにそのコミュニティ
ni iru hito no tame ni tsuushin shi masu.
にいる人のために通信します。

kono katsudou ha youken no tame dake de ha naku watashi tachi no rekishi no tame
この活動は、要件のためだけではなく、私たちの歴史のため
ni soshite watashi tachi no rekishi to aidentiti wo hoji suru watashi tachi no
に、そして私たちの歴史とアイデンティティを保持する私たちの
kawari toshite shoujiru shourai no sedai no tame ni su beki desu . dakara watashi ha kono
代わりとして生じる将来の世代のためにすべきです . だから、私はこの
mappingu wo iikkou suru tame ni futatabi chansu ga are ba watashi ha shuushuu shi
マッピングを実行するために再びチャンスがあれば、私は収集し、
kensaku shi tsudhuke masu . kore ha watashi tachi no shinpo to hozon no tame no keizokuteki na houhou de
検索し続けます . これは、私たちの進歩と保存のための継続的な方法で
aru beki desu
あるべきです

Reflection

Marinduque is known as the heart of the Philippines, a province that is rich in culture. Culture is our way of life, it includes our beliefs, customs, language, values, and traditions.

One of the requirements in the Advance Nippongo is to conduct a cultural mapping. Conducting a cultural mapping based on the experience that we had was not an easy task, it requires patience, time, effort, and money. In spite of what is happening to our country due to the alarming cases of pandemic covid-19 which requires different precautionary measures. The whole province is under the enhanced community quarantine.

Through the help of kind people and prayers to the good lord I was able to find a way to make this mapping possible. Through the help of people in the municipalities of Buenavista, Mogpog and Santa Cruz I was able to get the necessary information which is a great help in filling the assigned form.

Everything is possible through prayers and hard work. God bless and keep safe.

Hansha

Marinduque wa firipin no chushin to shite shira re te I masu, bunka ga hofu na shu. Bunka wa watashi tachi no jinsei no hoho desu, sore wa watashi tachi no kachi shin'nen shukan gengo dento o fukumu.

Shinki kanko mono no yoken no tsu wa bunka mato mappingu o okonau koto des. Watashi tachi ga mo-tsu te i ta keiken ni motodzui te bunka mato mappingu o okonau koto wa kantan na shigoto de wa ari masen deshi ta, nintai jikan roryoku okane o hitsuyo to shi te i masu. Pandemikku no odoroku beki jiken no tame ni watashi tachi no kuni ni oko-tsu te iru koto ni mo kakawara zu kotonaru yobo sochi o hitsuyo to suru. Zen shu wa kakucho komyuniti no ekigaku no shita ni ari masu.

Shinsetsuna hitobito no tasuke to yoi omo e no inori o toshite kono mappingu o kano ni suru hoho o mitsukeru koto ga dekimashita. Buenabisuta mogpogu santa kuruzu no chichojichitai no hitobito no tasuke o toshite

watashi wa wariate rare ta fomu o kinyu suru no ni ote shikaku no aru hitsuyo
na joho o eru koto ga deki mashi ta.

Inori ya kinben na koto o subete shingo sa seru koto ga deki mas. Kami
wa shukufuku shi anzen ni tamotsu.

Reflection

Cultural Mapping is noble yet physically and mentally challenging. Persistence and commitment are the keys.

The current havoc in the world, caused by the corona virus outbreak that locked-down many places to include our province, made it more challenging as personal interviews and appearances are prohibited. Nevertheless, for every assignment given, it is our will to have such done shall bring us to its completion.

Buenavista, Mogpog and Sta. Cruz are the towns to be covered. The task was to accomplish the NCCA Mapping Form 3D for Works of Industrial/Commercial Arts. Communication through Facebook messenger was the only means I utilized to collect the needed inputs. Through it, I was able to map a sixty year old commercially produced picture laminated on wood from Buenavista, a sixty-four year old Singer Sewing Machine from Sta. Cruz, and a one-hundred ten year old Singer Sewing Maching from Mogpog.

As I end this short video log, I would say, in trying times like this, if we really want things done, we can have it done.

hansha 反射

bunka teki mappingu ha kouki de ari nagara nikutai teki ni mo seishin teki ni mokonnan
文化的マッピングは高貴でありながら肉体的にも精神的にも困難
desu eizoku sei to komittomento ga kagi desu
です。永続性とコミットメントが鍵です。

watashi tachi no shuu wo fukumu ooku no basho wo rokkudaunkoronaurusu no
私たちの州を含む多くの場所をロックダウンコロナウイルスの
ryuukou niyotte hikiokosa reru sekai no genzai no dai konran ha kojinsu teki na
流行によって引き起こされる世界の現在の大混乱は、個人的な
intabyuu ya shutsuen ga kinshi sa re te iru tame yori konnan ni nari mashi
インタビューや出演が禁止されているため、より困難になりました
ta sore ni mo kakawara zu atae rare ta subete no wariate nitsuite
た。それにもかかわらず、与えられたすべての割り当てについて
sono you na koto wo okonau koto ha watashi tachi no ishi desu
、そのようなことを行うことは私たちの意志です。

buenabisuta mopogu shutakurusu ga kabaa sa reru machi desu
ブエナ비스タ、モボグ、シュタクルスがカバーされる 町 です。
sono shigoto ha sangyougeijutsu shougyougeijutsu no sakuhin no tame no
その仕事は、産業 芸術/ 商業 芸術の作品のためのNCCA
mappingu foomu wo tassei suru koto de atta
マッピングフォーム3Dを達成することであった。Facebook
messenjaa wo kaishi ta komyunikeeshon ha watashi ga hitsuyou na
メッセージを介したコミュニケーションは、私 が必要な
nyuuryoku wo shuushuu suru tame ni riyou shi ta yuiitsu no shudan deshi ta sore
入力 を 収集 するために利用した唯一の手段でした。それ
wotooshite buenabisuta no mokuzai ni tsumiage ta sai no shougyouseisaku sa
を通して、ブエナビスタの木材に積み上げた60歳の 商業 制作さ
re ta e shuta・kurusu shusshin no sai no shingaa mishin soshite
れた絵、シュタ・クルス 出身 の64歳のシンガーミシン、そして
mopogu shusshin no sai no kashu mishin・macchin wo mappingu suru
モボグ 出身 の100歳の歌手ミシン・マッチンをマッピングする
koto ga deki mashi ta
ことができました。

watashi ha kono mijikai bideo rogu wo shuuryou suru to watashi ha kono you na jikan
私 はこの短いビデオログを 終了すると、私 はこのような時間
wo tameshi te miru to watashi tachi ga hontouni monogoto wo shi tai baai ha sore
を試してみると、私 たちが本当に 物事 をしたい場合は、それ
wo okonau koto ga deki masu
を行うことができます。

Reflection

At first, I don't have any interest in studying Niponggo even though I have relatives in Japan and I am also an avid fan of anime. Despite of that, as classes continue, I have realized that this language helped me a lot when it comes to communication thus becoming more aware in understanding anime and other related stuffs. On the other hand, when it comes to cultural mapping, this helped me to value and respect the cultural heritage of Marinduque and also increased my social skills that are somehow beneficial to me.

Hansha

Nihon ni wa shinseki ga ite, anime-sukina nodesuga, saisho wa nipongo ni kyōmi ga arimasen. Sore nimokakawarazu, jugyō ga susumu ni tsure, kono gengo wa komyunikēshon ni kanshite ōku no tasuke to nari, anime ya sonohoka no kanren suru mono o rikai suru ue de yori ishiki suru yō ni natta koto ni kidzukimashita. Ippō, bunka mappingu ni kanshite wa, kore ni yori marindo~uke no bunka isan o sonchō shi, sonchō suru koto ga dekimashita. Mata, shakai-teki sukiru o kōjō sa se, nanrakano katachi de watashi ni totte yūeki ni narimashita.

反射

日本には親戚がいて、アニメ好きなのですが、最初はニポンゴに興味がありません。それにもかかわらず、授業が進むにつれ、この言語はコミュニケーションに関して多くの助けとなり、アニメやその他の関連するものを理解する上でより意識するようになったことに

気づきました。一方、文化マッピングに関しては、これによりマリンドウケの文化遺産を尊重し、尊重することができました。また、社会的スキルを向上させ、何らかの形で私にとって有益になりました。

JENNIFER P. FEVIDAL
Master of Arts in Education

Reflection

Cultural mapping is defined as an approach used to identify, record, and use cultural resources and activities for building communities, where communities map what is important to them.

One of the requirements of our subject Advance Nippongo is to map important tangible and intangible heritages in the three towns of Marinduque which are Santa Cruz, Mogpog, and Buenavista.

I can say that I really devoted my time and effort in doing the cultural mapping. I mapped the two towns, Santa Cruz and Mogpog, ahead of time. I was lucky that I was able to map these two towns before the Enhanced Community Quarantine. Buenavista was the only place that I found difficulty in mapping. But through the use of modern technology, I was able to acquire relevant information.

In Santa Cruz, I was able to map a 103 year-old Register of Marriage; a 94 year-old appointment record in Mogpog, and a 107 year old Book of Prayer and Pasyon in Buenavista.

All in all, I found this activity enjoyable and insightful. I discovered lots of things about some archives in the three towns of Marinduque. I realized that we must be very careful in storing important files because in the near future, they will be significant to the community.

Lastly, I want to take this opportunity to thank my professor, Dr. Randy Nobleza, for teaching me some important points about the subjects Basic and Advanced Nippongo. Thank you so much, sir! I also want to tell everyone that in this trying time, always remember that we have one God that will never abandon us. Keep the faith, be positive!

Hansha

bunkamappingu ha komyuniti gajuuyounamonowomappingu surukomyuniti
文化 マッピングは、コミュニティが重要 なもの を マッピングするコミュニティ
wokouchikusurutamenobunkatekishigentokatsudouwotokutei kiroku shiyousuru
を 構築 するための文化的 資源 と活動 を 特定 、記録 、使用 する
tamenoapuroochi toshiteteigisaremasu
ためのアプローチとして定義されます。

watashitachinoshudaiadobansu nipponnoyoukenno tsuha santa kurusu mopogu
私 たちの主題 アドバンス日本 の要件 の1つ は、サンタクルス、モポグ、
buenabisuta dearu marinduke no tsunomachidejuuyounayuukeiisan tomukeiisan wo
ブエナビスタであるマリンドウケの3つの町 で重要 な有形 遺産と無形 遺産を
mappingu surukotodesu
マッピングすることです。

watashihahontounibunkatekinamappingu wookonauwatashinonodoryokuwo
私 は本当に 文化 的 なマッピングを行う 私 の時間の努力 を
sasagetatou kotogadekimasu watashihajizenni santa kurasutomopoguno tsuno
捧げ たと言うことができます。私 は事前に、サンタクルスとモポグ の2つの
machiwomappingu shimashita watashiha kyoukasareta komyuniti kenekinomae
町 をマッピングしました。私 は、強化 されたコミュニティ検疫 の前
ni kono tsunomachiwomappingu surukotogadekitanohakouundeshita
に、この2つの町 をマッピングすることができたのは幸運 でした。

buenabisuta hawatashigamappingu ni konnanwomitsuketa yuiitsunobashodeshita
ブエナビスタは私 がマッピングに困難 を見つけた唯一 の場所 でした。
shikashi gendainogijutsuwokatsuyoushite kanrenjouhouwoshutokusurukotogadeki
しかし、現代 の技術 を活用 して、関連 情報 を取得 することができ
mashita
ました。

santa kurasudeha watashihakekkonno sainorejisuta womappingu surukotoga
サンタクルスでは、私 は結婚 の103歳のレジスタをマッピングすることが
dekimashita mopoguno sainoyoyakukirokutobuenabisuta no sainoinorito
できました。モポグ の94歳の予約 記録 とブエナビスタの107歳の祈りと
paseon nohon
パセオンの本。

zentaitoshite watashihakonokatsudougatanoshikudousatsuryokuni tomukotogawakari
全体 として、私 はこの活動 が楽しく 洞察 力 に富む ことがわかり
mashita watashihamarinduke no tsunomachideikutsu kanoaakaibu nitsuite
ました。私 はマリンドウケの3つの町 でいくつかのアーカイブについて
ookunokotowohakkenshimashita chikaishourai juuyounafairu hakomyuniti
多くのことを発見 しました。近い 将来、重要 なファイルはコミュニティ
nitotte juuyounamononi narunode juuyounafairu wohozonsuruni hahijouni chuui
にとって重要 なものになるので、重要 なファイルを 保存 するには非常に注意
suruhitsuyougaaru kotonikidhukimashita
する必要 があることに気付きました。

saigoni konokikaini watashinokyoudearu randi nooburuza senseini kiso to
最後に、この機会に、私 の教授 であるランディ・ノーブルザ先生 に、基礎と
koudonanippongonitsuite juuyounapointo wooshietekudasatta kotonikanshashi
高度 な日本 ゴについて重要 なポイントを 教えてくださった事 に感謝 し
tai toomoimasu doumoarigatou gozai mashita watashiamata korerano
たいと思います。どうもありがとうございました!私 はまた、これらの
kokoromiji ni watashitachihakesshitewatashitachiwomisutenai hitotsunokamiwo
試み 時に、私 たちは決して 私 たちを見捨てない一つ の神 を
motte iru kotowotsunenioboeteiru kotowominani tsutaetai toomoimasu shinkou
持っていることを 常に 覚えていることを 皆 に伝えたいと思います。信仰
wotamochi maemukini
を保ち、前向き に!

Reflection

Cultural refers to relating to the ideas, customs, and social behavior of a society while Cultural mapping is defined as “an approach used to identify, record, and use cultural resources and activities for building communities, where communities map what is important to them.” (Cook and Taylor)

It is a very challenging activity on our part because it involves physical and mental aspects. Courage is also important in doing this task especially at this moment facing a world problem but despite of this I was able to do the task.

My task is to map the Buenavista, Mogpog and Sta Cruz in relation to form O3G which is Mapping of Significant Tangible Movable Heritage: Natural History Specimen. I was able to map the butterfly culture in the person of Mr. Jhon Francisco, barangay Kagawad in Bagtingon. I learned a lot from him when it comes to butterfly culture. Sad to say, I was not able to go to the two other towns which are also part of my assignment, due to totally lockdown, the Mogpog and Sta. Cruz . I did everything to have at least a word from the people there. I tried to contact all my friends as a resource person but even they cannot give me information about butterfly culture in their respective town.

With this, as I end this short video log, I would say continue what we are doing for our land.

Hansha

反射

bunka to ha shakai no kangaekata shuukan shakai koudou nikansuru mono de ari
文化とは、社会の考え方、習慣、社会行動に関するものであり、
bunka mappingu ha komyuniti ga nani de aru ka wo mappingu suru
文化マッピングは「コミュニティが何であるかをマッピングする
komyuniti wo kouchiku suru tame no bunka teki shigen to katsudou wo tokutei kiroku
コミュニティを構築するための文化的資源と活動を特定、記録、
shiyou suru tame ni shiyou sa reru apuroochi to teigi sa reru karera nitotte
使用するために使用されるアプローチ」と定義される。彼らにとって
juuyou na no desu kukku to teiraa
重要なのです。(クックとテイラー、)s

sore ha nikutai teki oyobi seishin teki na sokumen wo fukumu node sore ha watashi tachi no gawa
それは肉体的および精神的な側面を含むので、それは 私 たちの側
de hijou ni chousenteki na katsudou desu yuuki ha tokuni sekai no mondai ni chokumen shi te
で非常に挑戦的な活動です。勇気は、特に世界の問題に 直面 して

iru kono shunkan ni kono tasuku wo okonau ue demo juuyou desu ga, sore ni mo
いるこの瞬間にこのタスクを行う上でも重要ですが、それにも

kakawara zu watashi ha tasuku wo okonau koto ga deki mashi ta
かかわらず、私 はタスクを行うことができました。

watashi no shigoto ha juuyou na yuukei no idou kanou na isan no mappingu de aru
私 の仕事は、重要な有形の移動可能な遺産のマッピングである

foomu ni kanren shi te buenabisuta mopogu to sutakurusu wo
フォーム03Gに関連してブエナビスタ、モポグとスタクルスを

mappingu suru koto desu shizen shi hyouhon bagingon no barangai kagawa shi
マッピングすることです:自然史 標本.バギンゴンのバランガイ香川氏

jon furanshisuko shi no hito ni chou no bunka wo mappingu suru koto ga
、ジョン・フランシスコ氏の人に蝶の文化をマッピングすることが

deki mashi ta watashi ha butefurai bunka nikanshite ha kare kara ooku no koto wo
できました。私 はブテフライ文化に関しては彼から多くのことを

manabi mashi ta kanashii koto ni watashi ha mopogu to shutoruzu ga kanzen ni
学びました。悲しいことに、私 は、モポグとシュトルズが完全に

rokku daun sa re ta tame watashi no ninmu no ichibu de mo aru futatsu no machi ni
ロックダウンされたため、私 の任務の一部でもある二つの町に

iku koto ga deki nakatta watashi ha soko ni iru hitobito kara sukunakutomo
行くことができなかった。私 はそこにいる人々から少なくとも

hitokoto wo motsu tame ni zenryoku wo tsukushi mashi ta watashi ha no hito toshite
一言を持つために全力を尽くしました。私 はresourceの人として

subete no yuujin ni renraku shiyo u to shi mashi ta ga karera de sae sorezore no machi
すべての友人に連絡しようとしたましたが、彼らでさえそれぞれの町

no battaa furai bunka nikansuru jouhou wo watashi ni ataeru koto ha deki mase
のバターフライ文化に関する情報を 私 に与えることはできませ

n
ん。

kore de watashi ha kono mijikai bideo rogu wo shuuryou suru to watashi tachi ha watashi
これで、私 はこの短いビデオログを終了すると、私 たちは私

tachi no tochi no tame ni nani wo shi te iru ka wotsudhukeru to iu daro u
たちの土地のために何をしているかを続けると言うだろう。

Reflection

Hello I'm Renerose F. Pelobello one of the students in Foreign Language 2 Nihonggo. Part of our syllabus is to conduct a cultural mapping in the three municipality of the province of Marinduque. The topic assign to me is Significant Intangible Cultural Heritage, Social practice, Rituals and Festive Events. I choose the ritual before and .during the wedding.

Wedding is a ceremony where two or more people are united in marriage . Wedding tradition and customs vary greatly between culture, religion, countries and social classes. Wedding ritual is a part of the any kind of wedding ceremony. In different places their is different ways of wedding rituals but have only one meaning and goals the two people love each other united as one. Courtship like pitching water and splashing wood is part of a challenge to the young man who love the lady. Pamamanhikan is a time for man anf his fiancée to share your plans with the whole family. Hear everyone out when they give suggestions. By doing this, the two families, especially the parents, feel involved and more supportive of your plans. One purpose of a wedding is to celebrate the marriage.

Hansha

Konnichiha watashi ha Runerooz F. Peroberro gaikoku go no gakusei no ichi nin desu 2 nichihongou. Watashi tachi no shirabasu no ichibu ha marinduke shuu no tsu no jichitai de bunka teki na mappingu wo okonau. Watashi ni wariate rareru topikku ha juuyou na mukei bunka isan shakai teki jissen gishiki oiwai no ibento desu. Watashi ha kekkonshiki no mae to no no ma ni gishiki wo sentaku shi masu. Kekkonshiki ha nin ijou no hito ga kekkon de danketsu shi te iru gishiki desu kekkonshiki no dentou to shuukan ha bunka shuukyou kuni shakai kai kyuu niyotte ookiku kotonari masu kekkonshiki no gishiki ha kekkonshiki no nini no shurui no ichibu desu. Kotonaru basho de ha kekkonshiki no gishiki no kotonaru houhou ga ari masu ga yuiistu no imi to mokuhyou wo motte iru ni nin ha otagai wo hitotsu ni danketsu aishi te i masu mizu wo nage tari ki wo hane tari suru you na kyuuai ha josei wo aisru wakamono he no chousen no ichibu desu. Pamamanhikan ha ningen to kare no konyakusha ga kazoku zenin to anata no keikaku wo kyouyuu suru tame no jikan desu. Karera ga teian wo ataeru toki minna no koe wo kii te kudasai. Kore wo okonau koto de tsu no kazoku tokuni ryoushin

ha anata no keikaku ni kanyo shi yori kyouryokuteki da to kanji masu.
Kekkonshiki no mokuteki no hitotsu ha kekkon wo iwa mono desu.

コンニチハ ワタシ ハルネロオ F. ペロベッロ ガイコク ゴノ ガ
クセイ ノ イチ ニン デス 2 ニチホンゴウ. ワタシ タチ ノ シラバス ノ
イチブ ハ マリンヅケ シュウ ノ ツ ノ ジチタイ デ ブンカ テキ ナ マッ
ピング ヲ オコナウ. ワタシ ニ ワリア テ ラレル ト ピック ハ ジュウヨ
ウ ナ ム ケイ ブンカ イサン シャカイ テキ ジッセン ギシキ オイワイ ノ
イベント デス. ワタシ ハ ケッコンシキ ノ マエト ノ ノ マニギシキ ヲ
センタク シ マス. ケッコンシキ ハ ニン イジョウ ノ ヒト ガ ケッコン
デ ダンケツ シ テ イル ギシキ デス ケッコンシキ ノ デントウト シュ
ウカン ハ ブンカ シュウキョウ クニ シャカイ カイ キュウ ニ ヨッテ オ
オキク コトナリ マス ケッコンシキ ノ ギシキ ハ ケッコンシキ ノ ニニ
ノ シュルイ ノ イチブ デス. コトナル バショ デ ハ ケッコンシキ ノ ギ
シキ ノ コトナル ホウホウ ガ アリ マス ガ ユイイ s ツ ノ イミ ト モクヒ
ョウ ヲ モッテ イル ニ ニン ハ オタガイ ヲ ヒトツ ニ ダンケツ アイシ
テ イ マス ミズ ヲ ナゲ タリ キ ヲ ハネ タリ スル ヨウ ナ キュウアイ
ハ ジョセイ ヲ アイ s ル ワカモノ ヘ ノ チョウセン ノ イチブ デス. パマ
マンヒカン ハ ニンゲント カレ ノ コニャクシャ ガ カゾク ゼニント
アナタ ノ ケイカク ヲ キョウユウスル タメ ノ ジカン デス. カレラ ガ
テイアン ヲ アタエル ト キ ミンナ ノ コエ ヲ キイ テ クダサイ. コレ ヲ
オコナウ コト デ ツ ノ カゾク トクニ リョウシン ハ アナタ ノ ケイカ
ク ニ カニョ シ ヨリ キョウリョク テキ ダ ト カンジ マス. ケッコンシ
キ ノ モクテキ ノ ヒトツ ハ ケッコン ヲ イワ モノ デス.

Reflection

“Cultural mapping, broadly conceived, promises new ways of describing, accounting for and coming to terms with the cultural resources of communities and places cultural mapping is regarded as a systematic tool to involve communities in the identification and recording of local cultural assets, with the implication that this knowledge will then be used to inform collective strategies, planning processes, or other initiatives. These assets are both tangible, quantitative and intangible, or qualitative. Together, these assets help define communities (and help communities define themselves) in terms of cultural identity, vitality, sense of place, and quality of life”.

Cultural mapping plays a significant role for the preservation of the nation’s cultural heritage. The concept of cultural mapping is one of our social and cultural obligations as a main tool to treasure all the contributions of a prominent people in their respective fields, tangible and intangible objects. Cultural mapping is seen as a procedural tool which can strengthen a community’s identity and deepen their awareness of their cultural assets and resources.

Amidst of all challenges we faced today, and the dominance of the modernization and technological changes in our society, we need to value, cherished and promote the cultural heritage in the country.

Hansha

bunka teki mappingu ha hiroku kangae rare komyuniti to basho no bunka
文化的マッピングは、広く考えられ、コミュニティと場所の文化
teki shigen wo kijutsu shi setsumeishi oriai wo tsukeru atarashii houhou wo yakusoku
的資源を記述し、説明し、折り合いをつける新しい方法を 約束
shi bunka teki mappingu ha komyuniti wo shikibetsu ni kanyo sa seru taikei
し、文化的マッピングは、コミュニティを 識別 に関与させる体系
teki na tsuuru to minasa re soshite chiiki no bunkazai no kiroku sonogo
的なツールとみなされ、そして地域の文化財の記録、その後、
kono chishiki ha shuudansenryaku keikaku purosesu mataha ta no
この知識は、集団 戦略、計画プロセス、または他の
inishiachibu wo shiraseru tame ni shiyou sa reru koto wo imi shi masu
イニシアチブを知らせるために使用されることを意味します。
korera no shisan ha yuukei teiryouteki mukei mataha teiseiteki na shisan desu
これらの資産は、有形、定量的、無形、または定性的な資産です
korera no shisan ha bunka teki aidentiti katsuryoku basho no
。これらの資産は、文化的アイデンティティ、 活力、場所の

kankaku seikatsu no shitsu toiu kanten kara komyuniti wo teigi shi soshite
感覚、生活の質という観点からコミュニティを定義し(そして
komyuniti ga jibun jishin wo teigi suru no wo tasukeru no tasuke to nari masu
コミュニティが自分自身を定義するのを助ける)の助けとなります
。

bunka mappingu ha kuni no bunka isan no hozon ni juuyou na yakuwari wo hatashi te
文化マッピングは、国の文化遺産の保存に重要な役割を果たして
i masu bunka teki mappingu no gainen ha sorezore no bunya yuukei
います。文化的マッピングの概念は、それぞれの分野、有形
oyobi mukei butsu no chomei na hitobito no subete no kouken wo taisetsu ni suru tame no
および無形物の著名な人々のすべての貢献を大切にするための
shuyou na tsuuru toshite no shakai teki bunka teki gimu no hitotsu desu bunka
主要なツールとしての社会的、文化的義務の一つです。文化
mappingu ha komyuniti no aidentiti wo kyouka shi karera
マッピングは、コミュニティのアイデンティティを強化し、彼ら
no bunkazai ya shigen nitaishuru ishiki wo fukameru koto ga dekiru tetsudhuki tsuuru
の文化財や資源に対する意識を深めることができる手続きツール
to minasa re masu
と見なされます。

kyou chokumenshi te iru arayuru kadai to kindai ka to shakai no gijutsu henka no
今日直面しているあらゆる課題と、近代化と社会の技術変化の
yuui sei no naka de watashi tachi ha kuni no bunka isan wo taisetsu ni shi taisetsu ni shi
優位性の中で、私たちは国の文化遺産を大切にし、大切にし
sokushin suru hitsuyou ga ari masu
、促進する必要があります。

Reflection

Being a researcher in cultural mapping is not an easy task especially during the time of pandemic covid-19 that has been circulating. We are required to follow social distancing and stay in door to keep us safe. Besides from those issuances and memorandum, we try to pursue this work to accomplish.

We used connections to get information to fill up the mapping form. We try to convince resource persons to give information and data. Through their help our mapping become possible. It is through labor and prayerful effort, my grim energy and resolute courage that we move on to better things. We must have courage to beat on our ideas, to take the calculated risk, and to act. Whatever things we ask when we pray, we believe that we can receive them and we will have them.

Let us have faith that right makes might, and in that faith, let us to the end, there to do our duty as we understand it. We learned a lot from this activity and we acquire new knowledge and new learning. Effort and perseverance need to finish this task.

Hansha

Karuchamappingu no kenkyusha ni naru no wa kantan'na kotode wa arimasen tokuni ryuko shite iru pandemikku covid-19 no kikan. Watashitachiha shakai-teki kyori o mamori, watashitachi no anzen o tamotsu tame ni doa ni todomaru hitsuyo ga arimasu. Korera no hakko oyobi oboegaki ni kuwaete, watashitachiha tassei suru tame ni kono shigoto o tsuikyu shiyō to shimasu.

Mappingu fomu o kinyu suru tame no joho o shutoku suru tame ni setsuzoku o shiyō shi mashi ta. Watashi tachi wa joho to deta o ataeru tame ni shigen mono o settoku shiyō u to shi masu. Karera no mappingu ga kano ni naru no o tasukeru. Sore wa rodo to inori no aru doryoku watashi no odoroku beki doryoku yuki o kenmei ni shi te yori yoi mono ni utsuri masu. Keisan sa re ta risuku o fumidasu tame ni watashi tachi no aidea o utsu yuki ga ari masu. Watashi tachi ga inoru toki ni tazuneru mono ga are ba watashi

tachi wa karera o uketoru koto ga deki watashi tachi wa sorera o mo-tsu te i mas.

Kenri ga chigau to shinji te ori sono shinko ni saigo ni watashi tachi o mamoru tame ni watashi tachi no gimu o hatashi te i masu. Kono katsudo kara oku no koto manabi atarashi chishiki to atarashi gakushu o shutoku shi masu. Doryoku to nintai chikara kono hon o shuryo suru hitsuyo ga ari masu.

BABYLYN P. ROGELIO
Master of Arts in Education

Reflection

Hello, I am Babylyn P. Rogelio. Studying Nihongo is difficult but interesting. Aside from studying simple word to constructing simple sentences, we also gathered information through Mapping,

Cultural Mapping is not an easy task, especially today that our world is in chaos due to COVID-19, still we gathered information about the different institutions that can be found in Buenavista, Mogpog and Santa Cruz.

Last March 14, 2020 we went to the town of Buenavista despite the situation that Santa Cruz is already lockdown, but one of the medical Staff of Buenavista warn us that there are few persons who lives in town that are PUI's and PUM's.

After hearing the situation, we feel little scared and we decided to stop the mapping. We just took some pictures and immediately leave the town.

Then, after Buenavista we went to Mogpog on the same day, but my informant is not available he told us to come back tomorrow morning. Unfortunately, we don't have much information gathered on that day.

The Second day of mapping was on March 15,2020, as early as possible I went to Mogpog to continue my cultural mapping. I am blessed and fortunate that I found the right person for my mapping. Listening to my informant seems that you are listening to a professional historian, it is very clear and interesting to hear such story.

March 17, 2020 was my last mapping, since our country is already in Enhanced Community Quarantine and I need information about the Santa Cruz. I just choose the nearest school so that it is not difficult for me to get the information about the last institution.

I just want to thank all my informant for giving me such a valuable information. Hopefully atleast one of my cultural mapping be appreciated and selected as one of the heritage in our province.

Thank you.

Hansha

Kon'nichiwa. Watashi wa Beibirin P. Rojerio . Nihongo no benkyō suru wa muzukashidesuga, omoshiroidesu. Tanjun' na tango o benkyō suru dakedenaku, kantan' na bunshō o sakusei suru dakedenaku, mappingu o tsūjite jōhō o shūshū shimashita.

Bunka-teki mappingu wa kantan'na sagyōde wa arimasen. Tokuni, COVID-19 ga gen'in de sekai ga konran shite iru kyō, Soredemo Buenabisuta, Mogupogu, Santakuruzu ni aru samazamana kikan ni kansuru jōhō o shūshū shimashita.

Sakunen 2020-Nen 3tsuki 14-nichi, santakurusu wa sudeni fusa sa rete iru nimokakawarazu, watashitachiha buenabisuta no machi ni ikimashita. Shikashi, buenabisuta no iryō sutaffu no 1-ri wa, PUIs to PUMdearu machi ni sunde iru hito wa hotondo inaito watashitachi ni keikoku shite imasu.

Jōkyō o kiita nochi, watashitachi wa sukoshi kowaku omoi oshi, mapping o yameru koto ni shimshita. Shashin o totte sugu ni machi o demashita.

Sonogo, Buenabisuta no ato, onaji Ni~tsu ni Magupogu ni ikimashitaga, watashi no jōhō teikyō – sha ga inai tame, asunoasa ni modoru yō ni iwa remasita. Zan' nen'nagara, tōjitsu wa ōku no jōhō ga atsumarimsen.

Mappingu no 2-nichi-me wa, 2020-nen 3 tsuki 15-nichideshita, dekirudakehayaku, bunka no mappingu o tsudzukeru tame ni Mogpog ni ikimashita. Jibun no mappingu ni tekishita jinbutsu o mitsuketa koto wa kōundesu. Watashi no jōhō teikyō – sha no hanashi o kiite iru to, anata wa senmon no rekishiya no hanashi o kiite iru yōndesu. So no yōna hanashi o kiku koto wa hijō ni meikakude kyōmibukaidesu.

Watashitachi no kuni wa sudeni kakuchō komyuniti ken'eki ni ari, santakurusu ni tsuite no jōhō ga hitsuyōnanode, 2020-Nen 3 tsuki 17-nichi wa watashi no saigo no mappingudeshita. Ichiban chikai gakkō o erabu dakenanode, saigo no kikan no jōhō o nyūshu suru no wa muzukashiku arimasen.

Umaku ikeba, watashi no bunka-teki chizu no sukunakutomo 1tsu ga hyō sa re, watashitachi no shu mappinu sa re, watashitachi no shū no isan no 1tsu to shite eraba remashita.

Arigatōgozaimashita.